

3 NEW 20MP WI-FI
SYSTEM CAMERAS



£2,100 WORTH OF GEAR
TO BE WON IN APOY

Saturday 5 May 2012

amateur

Photographer

www.amateurphotographer.co.uk



FIRST
LOOK

NEWS

PAGES 5 AND 10

NIKON D3200

New entry bargain DSLR
24 million pixels for £549!

A BIG SPLASH

The best amateur in the world?

PAGE 22



£2.65



ON TEST

PAGE 49

K-MOUNT COMPACT
Tested: The Pentax K-01



TAKE A VIEW

PAGE 34

BEST RAILWAY PHOTOS
Train landscapes of the year



ON TEST

PAGE 46

LOW-COST FILM SCANS
Plustek's 8100 7200ppi scanner

Nikon 1

"IF I WERE A COFFEE MACHINE, YOUR COFFEE WOULD BE READY BEFORE YOU EVEN PRESSED THE BUTTON."



I AM | 1 CLICK AHEAD



I AM THE NEW NIKON 1 J1. And I am intelligent, because I capture images before and after you've fully pressed the button. So you will never miss a moment again. I am a small system with interchangeable lenses and features you've never seen before, like photos that come alive. Or as I call it: the Motion Snapshot. I am life best captured. www.nikon.co.uk

I am your colour of choice:

**2YEAR
WARRANTY**

For 2 year warranty on any camera and lens kit simply register your new Nikon within 30 days of purchase. Offer applies to UK & Republic of Ireland stock only. Call 0800 408 5060 or visit www.nikon.co.uk/register

At the heart of the image



Contents

Amateur Photographer For everyone who loves photography

I WONDER if you would be interested in a camera that could automatically download images to your computer the moment you walked in the front door. Or a camera that could automatically update its own firmware, or one that you could connect directly to a photo-sharing website, or one that could beam its live view to a remote-control screen where you could alter menu settings. In other electronic devices these functions sound normal, but in cameras it all seems futuristic. Press photographers have been using wireless connections for some time to rocket their breaking news images to the picture desk, but now we are seeing the same technology in enthusiast and consumer cameras. Samsung

has brought what it does so well in its phones to its latest NX compact system cameras, while Nikon has distilled what it does for its professionals and is offering it to purchasers of the D3200.

I wonder how much the average photographer wants Wi-Fi, or really appreciates what it does. For those of us who came from film it is a curious step, but if we love digital photography for its convenience and instant nature, Wi-Fi connections perhaps make perfect sense. I'm sure it might be the future.



Damien Demolder
Editor

NEWS, VIEWS & REVIEWS

5 NEWS

Nikon launches 24.2-million-pixel D3200 entry-level DSLR; Surreal image wins press award; DSLR shortage triggers sales drop; Samsung brings Wi-Fi to trio of NX compact system cameras

12 REVIEW

The latest books, exhibitions and websites

90 THE FINAL FRAME

Tony Kempen tries out the Kodak Brownie 127 film camera in his quest to use a different film camera every week for a year

TECHNIQUE

16 PHOTO INSIGHT

Jim Brandenburg recalls how he took his famous image of a leaping wolf and explains how learning to trust his instincts took him on a journey that would change his life forever

20 RETOUCHER'S GUIDE

Glowing skin tones can add a touch of vintage Hollywood glamour to your black & white portraits, as Chris Gatcum demonstrates with his software technique

TESTS & TECHNICAL

10 NIKON D3200

It seems the pixel race is far from over, as Nikon's latest entry-level DSLR has almost twice the number of pixels as its predecessor. Mat Gallagher takes a first look at the Nikon D3200

P49

Find out how we rate the K-01 – the first K-mount mirrorless camera from Pentax



45 TESTBENCH

Polaroid PL150D Studio Series Power Zoom DSLR AF DUA Flash and 1&1 MyWebsite creation tool

46 PLUSTEK OPTICFILM 8100

Plustek's budget-level OpticFilm 8100 costs around £200, yet it boasts the same 7200ppi scan resolution as its more expensive stablemates. Tim Coleman puts it to the test

49 PENTAX K-01

It may have unconventional looks, but the Pentax K-01 has a tried-and-tested 16.28-million-pixel sensor. Richard Sibley finds out how much difference the unique design makes to Pentax's first K-mount mirrorless camera

56 ASK AP

Our experts answer your questions

YOUR WORDS & PICTURES

14 LETTERS

AP readers speak out on the week's issues

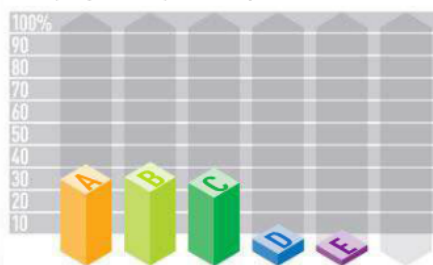
15 BACKCHAT

Owning a good-quality camera doesn't automatically guarantee good results, says AP reader Alex Dixon

THE AP READERS' POLL

IN AP 14 APRIL WE ASKED...

Could you go back to your first digital camera?



YOU ANSWERED...

A Yes, it was actually very good	31%
B Yes, but I'd miss the quality	32%
C No, it was awful	30%
D No, I've only ever had one	5%
E I've never owned a digital camera	2%

THIS WEEK WE ASK...

Would you want Wi-Fi in your camera?

VOTE ONLINE www.amateurphotographer.co.uk

27 APOY ROUND 4

We've Samsung and Jessops prizes worth more than £2,100 in the Landscapes At Dawn and Dusk round of our Amateur Photographer of the Year 2012 competition

34 READER SPOTLIGHT

Another selection of superb reader images

FEATURES

22 MAKING A SPLASH

Sony World Photography Awards Open winner Tobias Bräuning talks to Gemma Padley about his recent win and how he takes his incredible water-droplet images

32 AN EYE FOR A PICTURE

Collector, curator and consultant WM Hunt explains his process of collecting photographs and describes what it is about an image that captures his imagination. He talks to Oliver Atwell

40 ICONS OF PHOTOGRAPHY

Lewis Hine's pioneering photographs highlighted poor living and working conditions, and directly helped to change US child labour laws, writes David Clark

P22

Incredible water-droplet images from Tobias Bräuning







HOW TO HAVE YOUR PICTURES PUBLISHED IN READER SPOTLIGHT Send in a selection of up to ten images. They can be either a selection of different images or all have the same theme. Digital files sent on CD should be saved in a Photoshop-compatible format, such as JPEG or TIFF, with a contact sheet and submission form. Visit www.amateurphotographer.co.uk/spotlight for details. We cannot publish images without the necessary technical details. Each RGB image should be a minimum of 2480 pixels along its longest length. Transparencies and prints are also accepted. We recommend that transparencies are sent without glass mounts and posted via Special Delivery. For transparencies, prints or discs to be returned you must include an SAE with sufficient postage.

HOW TO CONTACT US Amateur Photographer, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU **AP Editorial Telephone:** 0203 148 4138 **Fax:** 0203 148 8123
Email: amateurphotographer@ipcmedia.com **AP Advertising Telephone:** 0203 148 2516 **Email:** mark_rankine@ipcmedia.com **AP Subscriptions Telephone:** 0844 848 0848
Email: ipcsubs@quadrantsubs.com **AP test reports Telephone:** 01707 273 773 www.testreports.co.uk/photography/ap

Digital SLR

D3100 14.2 megapixel Full HD movie clips Intuitive to use EXPEED 2 Engine Live View shooting  D3100 & 18-55MM VR Lens £399.00 or £8.19 Per month	D5100 16.2 megapixel DX-format CMOS image sensor Full HD Movies  D5100 Body £509.00 £7.46 P/m D5100 18-55 MKII Kit £569.00 £8.34 P/m D5100 18-55 VR Kit £599.00 £8.78 P/m D5100 18-55 + 55-200 VR Twin Lens Kit £785.00 £11.51 P/m	D90 12.3 megapixel DX format CMOS image sensor built-in self-cleaning sensor unit  D90 Body £539.00 £7.90 P/m D90 + 18-105mm Lens £689.00 £10.10 P/m	D7000 16.2 megapixel CMOS sensor Full HD 1080p Video Recording  D7000 Body £895.00 £13.13 P/m D7000 18-55 VR Kit £965.00 £14.15 P/m D7000 18-105 VR Kit £1095.00 £16.06 P/m
D700 12.1 megapixel CMOS sensor Large Image Sensor Wide Sensitivity Range Picture Control System  D700 Body £1669.00 £24.48 P/m	D800 D800E 36.3 MP FX sensor Autofocus system Full HD Video Optical Low Pass  D800 DSLR Body £2599.00 £38.13 P/m D800E DSLR Body £2899.00 £42.53 P/m	D3s 12.1 MP sensor ISO 200 - 12800 Full HD Video EXPEED Engine 9fps consecutive shooting  D3S DSLR Body £3649.00 £53.54 P/m	D4 16.2 MP FX sensor Amazing speed Full HD Video Shooting Features User Friendly Enhanced Connectivity  D4 DSLR Body £5289.00 £77.60 P/m

Nikon Zoom Lenses

   	Nikon lenses are regarded as among the best optics in the world 10-24mm f3.5-4.5 G AF-S DX Lens £679.00 £9.96 P/m 14-24mm f2.8G ED AF-S NIKKOR £1339.00 £19.64 P/m 16-35mm f4G ED VR AF-S NIKKOR £899.00 £13.19 P/m 16-85mm f3.5-5.6G ED VR AF-S DX £469.00 £8.25 P/m 17-55 mm f2.8G ED-IF AF-S DX Zoom ... £1113.00 £16.33 P/m 18-200mm f3.5-5.6 G ED VR II AF-S £619.00 £9.08 P/m 24-70mm f2.8G ED AF-S NIKKOR £1199.00 £17.59 P/m	28-300 mm f3.5-5.6G ED VR Nikkor ... £709.00 £10.40 P/m 24-120 mm f4G ED AF-S VR Nikkor £849.00 £12.45 P/m 55-300 mm f4.5-5.6G ED DX AF-S VR ... £299.00 £7.89 P/m 55-200 mm f4-5.6 AF-S VR DX Nikkor .. £224.00 70-300 mm f4.5-5.6G AF-S VR Nikkor .. £449.00 £7.90 P/m 80-400 mm f4.5-5.6D ED VR AF Nikkor . £1249.00 £18.32 P/m 200-400mm f4G ED VR II AF-S NIKKOR . £4988.00 £73.19 P/m
--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------	-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------	---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------

Nikon Prime Lenses

 	Fixed focal length, The ultimate in image quality for your Nikon DSLR 10.5 mm f2.8G ED DX Fisheye £573.00 £8.40 P/m 24mm f1.4G AF-S NIKKOR £1629.00 £23.90 P/m 35mm f1.4G AF-S £1489.00 £21.84 P/m 35mm f1.8G AF-S DXs £173.00 AF-S 50mm f1.4G Lens £312.00 £8.24 P/m 50mm f1.8G AF-S NIKKOR £185.00	85mm f1.8G AF-S NIKKOR £469.00 £8.25 P/m 85mm f1.4G AF-S Nikkor £1299.00 £19.06 P/m 200mm f2G ED-IF AF-S VR NIKKOR . £3443.00 £50.52 P/m 300mm f2.8G AF-S ED VR II Lens .. £4059.00 £59.55 P/m 400mm f2.8G ED VR AF-S NIKKOR .. £7040.00 £103.30 P/m 500mm f4G ED VR AF-S NIKKOR ... £6150.00 £90.24 P/m 600mm f4G ED VR AF-S NIKKOR .. £7472.00 £109.63 P/m
------------------------------------------------------------------------------------------------------------------------------------------------------------------------	-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------	---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------

Nikon Macro Lenses

 	Get super close to your subject 40mm f2.8G AF-S DX Micro NIKKOR £249.00 60 mm f2.8D AF Micro-Nikkor £354.00 £8.31 P/m 60mm f2.8G ED AF-S Micro NIKKOR £408.00 £8.38 P/m 85mm f3.5G ED VR AF-S DX Micro £429.00 £7.55 P/m 105mm f2.8G AF-S VR Micro-Nikkor £639.00 £9.37 P/m
------------------------------------------------------------------------------------------------------------------------------------------------------------------------	-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------

Nikon Compact System

NIKON J1 Quick, Intelligent Camera System  J1 10-30mm Kit - £449.00 or pay £7.90 P/m J1 10mm Lens Kit - £489.00 or pay £8.61 P/m J1 Twin Lens Kit - £598.00 or pay £8.77 P/m	NIKON V1 Interchangeable Lens Camera System  V1 10-30mm Kit - £729.00 or £10.69 P/m V1 10mm Lens Kit - £779.00 or £11.43 P/m V1 Twin Lens Kit - £889.00 or £13.04 P/m
----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------	----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------

Nikon Teleconverters

TC-14E II Teleconverter  £332.00 £7.79 P/m	TC-17E II Teleconverter  £332.00 £7.79 P/m	TC-20E II Teleconverter  £332.00 £7.79 P/m	TC-20E III Teleconverter  £408.00 £8.38 P/m
--------------------------------------------------------------------------------------------------------------------------------------------------	---------------------------------------------------------------------------------------------------------------------------------------------------	---------------------------------------------------------------------------------------------------------------------------------------------------	----------------------------------------------------------------------------------------------------------------------------------------------------

Nikon Speedlight Flash

  Nikon SB700 Speedlight £269.00	  Nikon SB910 Speedlight £419.00 £7.37 P/m	 Nikon SBR1 C1 Commander Close Up Speedlight £623.00 £9.14 P/m
----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------	---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------	-------------------------------------------------------------------------------------------------------------------------------------------------------------------------

APNews

News | Analysis | Comment | PhotoDiary 5/5/12



Shortages of stock in the fourth quarter widely affected Britain

DSLR showdown, page 6

Entry-level DSLR packs 24MP • Mid-range revamp imminent?

NIKON D3200 BOWS TO MEGAPIXEL MANIA

NIKON has revealed the D3200, a 24.2-million-pixel, entry-level DSLR, and hinted it would consider even higher pixel counts for low-end cameras.

Akira Ezawa, manager of Nikon Japan's DSLR design division, told AP that, if technology allows, consumers could see higher pixel counts in future beginner-level DSLRs. He said: 'It's possible... 50 or 60 million pixels [theoretically].'

Simon Iddon, Nikon UK's product manager for Enthusiast Products, added: 'We would not pursue the megapixel race if it meant compromising on low-light performance and noise.'

Nikon representatives acknowledged that the new D3200 features double the pixel count of the 12.1-million-pixel, full-frame D700, and more than the 16.2-million-pixel 7000, but officials refused to say whether the company plans to overhaul its mid-range models with revamped sensors.

When asked whether Nikon fears higher-end users will feel short-changed, Iddon replied that other factors come into play, such as ISO levels and shooting speed.

He said: 'You don't judge a camera on just megapixels... The decision on megapixels is a really considered one. Every camera has a different target audience, a different purpose.'

Nikon admits it remains a challenge to convince entry-level DSLR customers that better cameras don't have to have more pixels. 'Megapixels is a spec point that features whenever you look at a website,



The 24-million-pixel D3100 is due out this month, priced £559.99

a brochure – it's always highlighted,' says Iddon. 'For that [entry-level] customer it will be important, but higher up... enthusiast-level D7000 customers, for example, have a much broader range of demands on their list to tick off, such as performance in low light, or being more robust.'

The D3200 is a DX-format DSLR that will sit above the D3100 and below the D5100 when it launches in 'mid-May', priced £559.99 body only. A red-bodied version of the camera will also be available.

Micro lens construction has been improved to allow more light to reach each pixel, the company claims, stressing that technology has progressed in the past three or four

years. 'Now we think 24 million pixels is OK, especially for users who want to trim or want very big prints,' adds Nikon.

Key features include an improved guide mode that incorporates 'capture red sunset', 'reduce blur' and a 'dark (low-key)' image options. It is designed to show beginners how to achieve various looks, and is more descriptive than the guide on the D3100.

The 505g newcomer boasts an equivalent ISO sensitivity of 100-6400, extendable to ISO 12,800, plus an 11-point AF system, scene recognition, full HD video and an Expeed 3 image processing engine.

Also on board is post-capture image cropping, a 4fps burst mode and an external stereo microphone port. In-camera retouch options include 'straighten', for the correction of wonky horizons.

The 921,000-dot resolution of the 7.5cm LCD monitor is a step up from the D3100, which carried a 230,000-dot screen.

The D3200 will be compatible with a £55 wireless mobile adapter (WU-1a), designed to allow users to wirelessly transfer images to external devices that support the Android operating system, for photo storage and online sharing. An Apple iOS-compatible version will be available in the autumn.

By viewing the D3200's live view screen, users should be able to frame their shots off-camera and trigger the shutter remotely using their smart device.

● See pages 10-11 for Mat Gallagher's first look of the Nikon D3200.

SNAP SHOTS

● Compact system cameras will grab a 51% slice of the global market for interchangeable-lens cameras by 2015, compared to just 22% today, according to industry figures supplied to Panasonic. In Taiwan, CSCs account for 54% of all removable lens cameras sold, compared to 51% in Japan, 28% in the UK and just 18% in the US.

● Kodak has pulled its massive electronic advertising billboard from Times Square, New York. The 40ft video screen has, in the past, been used to advertise digital cameras, which the firm is phasing out after filing for bankruptcy protection.

Do you have a story?

Contact Chris Cheesman
Tel: 0203 148 4129
Fax: 0203 148 8130
amateurphotographer.
@ipcmmedia.com



SURREAL IMAGE WINS PRESS GONG

A SURREAL image of a boat perched on the roof of a building in the aftermath of last year's Japanese tsunami is among the winning entries in this year's China International Press Photo Contest.

Japanese photojournalist Yasuyoshi Chiba won the Silver award in the 'War and disaster

story' category for his picture of Nozomi Sabanai and her sister assessing damage in Otsuchi, after the quake struck northern Japan on 11 March 2011.

Chiba works for news agency AFP, whose photographers won two other awards in the competition.



To keep up to date with all the latest photography news on the AP website, scan this symbol with a QR code reader on your mobile phone, iPad or iPod.

A week of photographic opportunity

PHOTODIARY

Wednesday 2 May

EXHIBITION Inspired by Sport (includes images by Rankin), until 13 May at Museum of London, EC2Y 5HN. Tel: 0207 001 9844. Visit www.museumoflondon.org.uk. **EXHIBITION** Out of Time: Contemporary Palladium Prints, until 26 May at Apothecary Gallery CIC, London W6 8NH. Tel: 0207 381 5727. Visit www.londonapothecary.co.uk.

Thursday 3 May

DON'T MISS Glasgow International Festival of Visual Art, across nearly 50 venues, until 7 May. Tel: 0141 276 8384. Visit www.glasgowinternational.org. **EXHIBITION** Small Moments: The Human Face of Semana Santa by Piers Rawson, until 19 May at Forest Arts Centre, Hampshire BH25 6DS. Tel: 01425 619 983. Visit www.scenae.co.uk.

Friday 4 May

EXHIBITION Always Greener: Views from the Contemporary Countryside, includes photography, until 24 June at PM Gallery, London W5 5EQ. Tel: 0208 567 1227. Visit www.ealing.gov.uk/pmgalleryandhouse. **EXHIBITION** Oculi by HND Photography students, until 12 May at Burns Street Studio, Northampton NN1 3QE.



Saturday 5 May

EXHIBITION Magnum 62, celebrates work of the agency's 62 members, until 19 May at Chris Beetles Fine Photographs, London W1B 4DE. Tel: 0207 434 4319. Visit www.chrisbeetlesfinephotographs.com. **EXHIBITION** Marcus Adams: Royal Photographer, until 17 June at Harewood House, Leeds LS17 9LG. Tel: 0113 218 1010. Visit www.harewood.org.



Sunday 6 May

DON'T MISS Bristol Festival of Photography, features around 100 exhibitions throughout May. Visit www.bfop.org. **EXHIBITION** Portrait of London (from Museum of London archives), until 12 August at Wandsworth Museum, London SW18 1RX. Tel: 0208 870 6060. Visit www.wandsworthmuseum.co.uk.

Monday 7 May

EXHIBITION Soundexposed, until 20 May at East Kilbride Arts Centre, East Kilbride G74 4DU. Visit www.soundexposed.tumblr.com. **EXHIBITION** Low Pressure by Edward Hopley, until 26 May at Quaglinos restaurant, London SW1Y 6AJ. Tel: 0207 930 6767. Visit www.quaglinos-restaurant.co.uk.

Tuesday 8 May **LATEST AP ON SALE**

EXHIBITION Master of Light by Giuseppe Cavalli, until 17 June at the Estorick Collection of Modern Italian Art, London N1 2AN. Tel: 0207 704 9522. Visit www.estorickcollection.com. **EXHIBITION** The Falklands, 1982, outdoor exhibition until July 2014 at IWM North, Manchester M17 1TZ. Tel: 0161 836 4000. Visit www.iwm.org.uk.



Camera makers badly hit by the Thai floods

DSLR SHORTAGE TRIGGERS SALES DROP

UK DSLR sales fell 10% over six months, mainly triggered by a shortage of cameras. Total camera sales revenue dropped by 9% in the six months to February 2012.

Although declining demand for compacts was largely to blame for a 13% drop in overall market sales revenue, analysts say that insufficient supplies of DSLRs hit the UK photo sector in the six months from September 2011 to February 2012.

Commenting on its latest sales data, Zhelya Dancheva from GfK Retail and Technology UK told us: 'Over that period... the DSLR market also struggled – declining 10% in value, mainly triggered by shortages of stock in the fourth quarter that widely affected the market in Britain.'

The DSLR figures do not include sales of compact system cameras (CSCs). Although

CSC sales fell 3% in value, the number of units sold grew 7%.

As we reported last year, camera makers were badly hit by flooding in Thailand, forcing the closure of Nikon's DSLR plant at the Rojana Industrial Park in Ayutthaya on 6 October 2011, for example.

Dancheva added: 'This [DSLR market] is now beginning to recover. So we can expect March to look more positive for this segment.'

'Another positive sign is the latest February results where compact cameras, despite a 10% volume decline, have only lost about 5% of the value of sales achieved in February 2011.'

'This is clearly an indication of the increasing importance of higher-priced bridge and super-zoom cameras for the overall fixed-lens market.'

NIKON REVEALS 28MM FX LENS

TO COINCIDE with the launch of the D3200 (see page 5), Nikon has announced the AF-S Nikkor 28mm f/1.8G, an FX-format prime lens due to go on sale on 24 May.

Priced around £620, the 330g newcomer, featuring a 'weather-sealed mount', will deliver a 42mm focal length when attached to a DX-format camera.

It includes two aspherical lens elements and seven rounded diaphragm blades.

A Nikon UK spokesperson said: 'The 28mm focal length benefits from improved optical construction to control unwanted distortion.'



SNAP SHOTS

● Panasonic admits its market share has slipped since the arrival of new competitors such as Nikon's 1 system, and that it plans to focus on communicating the 'edge-to-edge sharpness' advantages of micro four thirds imaging sensors compared to larger APS-C sensors. A spokesman said that the continued loyalty of many photographers to major camera brands such as Canon continues to pose a 'massive challenge'.

● Nikon has set up a Chair of Imaging Science department at the University of Tokyo, in a bid to fend off overseas rivals by nurturing future talent. 'With the fast progress of technologies and the entrance of emerging nations... it is becoming difficult for the Japanese optical industry to maintain world-class competitiveness,' said Nikon in a statement. The department, which expands the scope of the Nikon Chair of Optical Engineering, will 'strive to promote exchange between engineers and researchers who bear responsibility for Japan's future optics technologies.'



Do you have a story?

Contact Chris Cheesman
Tel: 0203 148 4129
Fax: 0203 148 8130
amateurphotographer@ipcmedia.com

NX20, NX210 and NX1000 unveiled

SAMSUNG BRINGS WI-FI TO CSC TRIO

SAMSUNG is set to introduce mobile internet connectivity into its NX range of compact system cameras.

The Samsung NX20, NX210 and NX1000 will feature built-in Wi-Fi functions to allow users to connect the camera directly to the internet in a Wi-Fi zone – or via a mobile phone or tablet – and post images directly to social-networking sites such as Facebook, Flickr and Twitter.

The cameras are due on sale between mid-May and mid-June.

Users will also be able to email images directly from the camera, connect it wirelessly to Wi-Fi-enabled TVs and download images automatically to a specified PC.

Cloud services will provide online storage facilities, and the cameras will be able to connect directly to Galaxy Tab and Apple iPad-type tablets for viewing, remote access and control, as well as for file transfer for later viewing.

The cameras will share a modified version of the existing 20.3-million-pixel, APS-C-sized CMOS sensor used by the now discontinued NX200.

Each will be able to shoot 8fps in full-resolution mode, and a new raw file compression method will reduce the time the cameras take to clear their buffer memory.

The NX20 and NX210 will be kitted out with the new, metal-mount, third-generation 18–55mm lens, priced £899 and £749 respectively.

The NX1000 will come with a new, quieter version of the 20–50mm collapsible lens and will cost £599.

Replacing the NX11, the NX20 features a very similar body design to its predecessor but has a restyled and more ergonomic handgrip and a much larger eyecup on the viewfinder.

The rear VGA 3in AMOLED screen is the first flip-out model in the NX range.

Samsung says viewing has been improved by the filling of the air-gap between the panel and the glass cover with a UV resin, which reduces internal reflections and thus boosts contrast and clarity.

IMPROVED EVF

The company has improved the electronic viewfinder resolution from VGA to SVGA, and the introduction of a hybrid shutter system allows mechanical shutter operation on



The NX20, due out in the next few weeks, replaces the NX11

the NX20 up to 1/4000sec and electronic captures as short as 1/8000sec.

The camera also now features three customisable user modes on the main mode dial, so photographers can save favourite set-up combinations for use in particular, often-shot situations.

Differences between the NX210 and the NX200 that came before it are slight – other than the headline Wi-Fi enablement and the higher-resolution video recording.

The camera has maintained the same design as the previous model and comes bundled with the same SEF-8A flash unit.

The Samsung NX1000 is clearly designed as an entry-point to the range. Made with a lightweight, plastic body, it will be available in black, white or pink.

It features a quick-access button called Smart Link, which users can customise to access their preferred wireless settings for connection to their mobile or home internet.

There is also a slightly simpler control layout on the rear of the body and more reliance on the i-Function lens-based control system.

NOISE TACKLED

Previous NX cameras have been criticised for their image noise and heavy noise reduction in images shot above base ISO settings. Although these models use the same sensor as the NX200, processing changes are claimed to produce 20% less noise and 20% more resolution.

Samsung says this is down to the point at which noise is tackled. The ISO range remains the same as in the NX200, however – ISO 100–12,800 – although this will provide an improvement for NX11 users.

The Samsung NX200 stored uncompressed raw files but the processor provided could take a long time to deal with them, leaving the camera locked as the images were passed to the card.

In March, the company issued a firmware update that enabled the camera to apply compression to the files and reduce their size by 25%, thus speeding up action times. The three new cameras have this new raw format as standard, and so should also spend less time with a full buffer.

Samsung has also introduced a new shutter remote cable that uses the mini-USB socket on the NX20, NX210 and NX1000 instead of the mini-jack cable used on the NX10, NX11 and NX100.

WIRELESS FEATURES

THE NEW Samsung models are all equipped with the company's third-generation, in-camera Wi-Fi system. This allows the cameras to be connected to a home Wi-Fi system or a public hotspot, but also via Wi-Fi Direct to mobile phones and tablets outside normal wireless internet zones. This enables internet access via the mobile phone network, and makes connection practical wherever a signal is available.

Being able to connect to a smartphone will allow users to not only store and send images, but also to control the NX cameras wirelessly via a downloadable application. The Remote Viewfinder app will mimic the smart panel control screen of the NX cameras

so that almost all menu items will be accessible remotely. When the camera is triggered, images can be saved in the camera or the phone – or both.

Cloud storage will allow connection via a hotspot or phone network to a choice of two online services, while images can be sent via email to saved email addresses. Images can be uploaded to social networking websites via the mobile link mode when connected to a smartphone or tablet.

At home, the cameras will connect to Wi-Fi-enabled TVs, so images can be viewed wirelessly on-screen. Using auto backup, the camera can wake sleeping PCs and remotely download images to a hard-drive folder automatically.

AP
THIS
WEEK
IN

1937



As we head towards the Queen's Diamond Jubilee celebrations next month, 75 years ago a portrait of the then Princess Elizabeth featured in a special issue to mark the coronation of King George VI. The portrait was captured by Marcus Adams and was included in an article about royal photographer Peter North, who had shot a portrait of the new king. North told AP how he turned to photography in 1925 having been invalided from the Army during the war. With his wife, North ended up opening a studio in London in 1926.

SNAP SHOTS

● Czech photographer Dagmar Hrachová, who was credited as influencing top photojournalists such as Magnum ace Josef Koudelka, has died aged 86. Hrachová only shot in b&w, saying 'Life is colourful but in b&w it is more real'. She was a member of the Czech art movement in the 1950s and received a state decoration in 2001, reported praguemonitor.com.

● A UK photographer has published an ebook, designed to help amateurs become freelance photojournalists. The author, Jonathan Mitchell, says the book is crammed with technical guidance and camera advice, and tips on how to set up as a full-time professional. *Freelance Photojournalism & Stock Photography: A Professional Guide* costs \$29.99 (around £20) and is available to buy at www.smashwords.com.

● A photographer has taken pictures using a vintage Kodak Vest Pocket bellows camera attached to a Canon EOS 5D Mark II, reports US magazine *Popular Photography*. Rick Nunn built the kit using an M42 extension tube and Canon EF adapter. Visit www.pophoto.com.



Do you have a story?

Contact Chris Cheesman
Tel 0203 148 4129
Fax 0203 148 8130
amateurphotographer@ipcmmedia.com



Image of Dickens' wife at auction

HISTORIC PHOTO FOUND IN KENT CAMERA SHOP

AN 1850S portrait of Charles Dickens' wife Catherine, believed to be the only daguerreotype portrait of her in existence, will go on sale at a London auction house in May.

'The portrait first came to light in 1996, discovered in an antique camera shop in Canterbury, Kent,' said a spokesperson for Bonhams, where the image will go on sale on 17 May. 'Initially believed to be an image of Dickens' sister, leading scholars soon identified the sitter as the writer's wife, Catherine (née Hogarth).'

The portrait is said to have been captured by photographer John Mayall as early as 1852.

It is expected to fetch £8,000-£12,000.

HETHERINGTON IMAGES SHOWCASED, ONE YEAR ON

IMAGES captured by British photojournalist Tim Hetherington, who was killed while on assignment in Libya last year, have gone on show in the USA.

Tim, who lived in New York, died alongside US photographer Chris Hondros after journalists came under attack in Misrata on 20 April 2011 (see *News*, AP 7 May 2011).

The show, to be held in New York, mainly features Hetherington's images from conflicts in West Africa and

the Middle East.

'His images posthumously became part of the Magnum Photos archive,' said a spokesman for the Yossi Milo Gallery, where Tim's photos will be exhibited until 19 May.

'After his untimely death, the largest town square in Ajdabiya, Libya, was renamed Tim Hetherington Square by anti-Gaddafi rebels.'

The *Washington Post* has published images from the show on its website at www.washingtonpost.com.

CLUBNEWS

Club news from around the country

BEAMINSTER AND DISTRICT CAMERA CLUB

The Dorset club will host an exhibition from 23 June-1 July at the local museum, reports *View From Bridport*. For club details, visit www.beaminstercameraclub.co.uk.

SILVER HALIDE GROUP

The Devon-based group is planning to stage an exhibition of traditional black & white photography from 12 September-5 November. A further exhibition is planned for 2013. For details, email johnkelly@waitrose.com.

HOW DO YOU KNOW IT'S THE RIGHT MEMORY CARD?

Because you chose the No.1 name in memory.

Samsung Memory has been No.1 since 1992, and no one has shown better performance or reliability than the engineers of Samsung memory. This year is no different. We've developed a special 3 proof technology system for advanced protection from water, shock and magnetization. With proven experience for 19 consecutive years, Samsung memory delivers the highest level of performance with unmatched style. **Tune up your digital life.**



Introducing Samsung's new and class 10 memory card with faster data transfer speeds of 24MB/s.

www.samsung.com/memorycard





AP hands-on Nikon D3200

It seems the pixel race is far from over, as Nikon's latest entry-level DSLR has almost twice the number of pixels as its predecessor. **Mat Gallagher** takes a look at the Nikon D3200

AT A GLANCE

- 24.2-million-pixel DX-format CMOS sensor
- ISO 100-6400 (Hi-1 ISO 12,800)
- Multi-CAM 1000 focusing system with 11-point AF
- RRP £559.99 (body only) and £649.99 (with 18-55mm kit lens)

WITH two major DSLR launches already this year, Nikon is showing no let-up in the production of new models as focus shifts to its entry-level cameras. Attending a launch event in London, I had the chance to sample the new D3200 and talk to the Nikon team about its development.

Although many people will see the new D3200 as an update of the D3100, Nikon stresses that it is not a replacement. The D3100, which was released almost 14 months ago, will remain on sale alongside the D3200 as an entry-level model. At first glance the D3200 may not seem to be a major update of the D3100, but beneath the surface it features a highly specified new sensor and the same processor as that used

in Nikon's professional D4 model. The D3200 has a strong feature set for both still and video use, and may appeal as much to those considering the D5100 and D7000 as it will to the entry-level photographer.

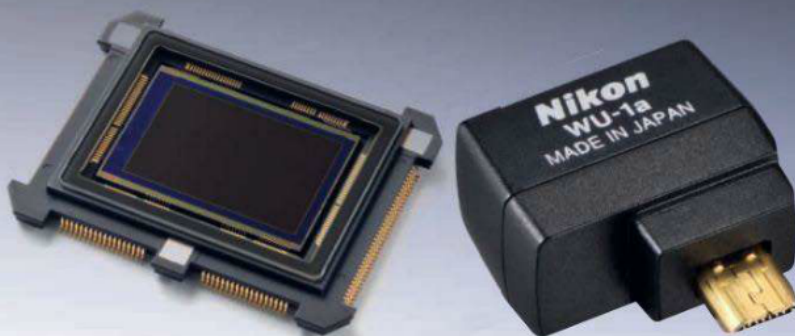
As with the D3100, the D3200 is aimed at what Nikon describes as the 'family' user and its main selling point is the all-encompassing guide mode. This not only explains the camera's features and helps users take better shots, but it also leads them through the process of setting the right modes, which allows them to learn along the way. The D3100 already had a comprehensive guide mode, but the D3200 includes more scene types as well as visual interpretations of the changes made. New scenes include capturing more reds in a sunset, taking bright photos, taking dark/low-key pictures and reducing blur. Settings such as white balance control, aperture and exposure compensation now have visual examples to show how changing the setting affects the image.

The D3200 contains all the manual control you would expect from a Nikon DSLR, including a 4fps burst rate and an ISO range of 100-6400 with an expanded 12,800 ISO Hi-1 setting. The focusing system remains the capable Multi-CAM 1000 with 11-point AF including a cross-type centre point. It also features the Expeed 3 processor, as used in the D4, D800 and Nikon 1. This processor, we are told, ensures the support of the latest high-speed SD cards and the use of the H.264 video codec.

Video has seen a slight upgrade, with full 1080p filming available at 25 and 30 frames per second, as well as the previous 24fps, while 50 and 60fps shooting is available when in 720p

HD. The D3200 features a built-in mono microphone for audio and, impressively, a 3.5mm mic input for an external microphone device.





The DX-sized CMOS sensor features 24.2 million effective pixels, the highest resolution in Nikon's consumer range

'The D3200 contains all the controls you would expect from a Nikon DSLR'

SENSOR

The most significant part of this camera, however, has to be the sensor. This is a 24.2-million-pixel, DX-format CMOS device, making this the highest-resolution consumer Nikon DSLR to date and only surpassed in the professional range by the D800 and D3X. Such a high resolution seems a strange choice for an entry-level camera but, as Nikon confirms, this is a sector of the market where the number of pixels matters most. It puts it ahead of high-end compact system cameras from Sony and Samsung, and, Nikon believes, gives the option for users to crop their images much more closely without losing substantial quality.

However, extra pixels don't always mean better quality. Smaller pixels make the sensor more prone to noise and a smaller signal-to-noise ratio. The pixel pitch on the new sensor is 3.85nm compared to 4.94nm on the 14.2-million-pixel D3100. Nikon claims that the noise levels of the new D3200 can match those of the D3100, which shows that significant development has been made to the sensor, but we're told that in some conditions the D3100 outperforms the newer model. Sensors in Nikon cameras have in recent times performed very well with regard to noise, so we look forward to testing whether this is still the case with such a high resolution.

The D3200 allows users to crop into their photos as part of the in-camera editing after taking the photo, though it is a shame that this cropping cannot be applied pre-capture as a form of digital zoom. Sony's use of a telephoto button has proved successful and the ability of the Nikon FX models to crop in for DX and HD formats could have been adapted for use here.

BODY AND SCREEN

The D3200's body may not look very different from that of the D3100, but there have been subtle changes to the layout to improve navigation. The D3200 is a

The WU-1a Wi-Fi module communicates with smartphones for image transfer and remote capture control

small camera, but has a substantial grip so it is easy to hold. On the back there is a dedicated drive mode button for quick access to the high-speed burst and timer settings, and a live view button rather than a switch. The dedicated movie record button now sits on the top near the shutter, rather than on the back, and the menu buttons down the side of the screen feel more prominent. The LCD screen remains at 3in (7.5cm), but takes a significant jump from 230,000 to 921,000 pixels. The viewfinder maintains the same 95% coverage and 0.8x magnification as the D3100.

EFFECTS

The in-camera editing controls have also been upgraded, with miniature, color sketch, selective color and filter effects, as seen on the D5100, added to the mix. These effects can be added both pre- and post-capture, and the retouch menu provides a range of controls from raw processing to trimming and cropping.

WI-FI MODULE

The D3200 has a small Wi-Fi module that plugs into the mini USB port on the

'The D3200 allows users to crop into their photos as part of the in-camera editing after taking the photo'

side of the camera. Taking its power from the camera to ensure a smaller form, this module allows images to be sent from the camera to a smartphone, and then uploaded and shared with the world. As well as sending images, the unit allows the camera to be controlled remotely, including firing the trigger and previewing the live view screen. The system requires an app to be installed, which is currently available only for Android devices, although an iOS version for iPhones is expected in the autumn. The remote functionality offers greater creative possibilities, but being able to transfer images will avoid having to switch to using a camera phone for those snapshots to share online and is something we should expect to see more of in future models.

With such an impressive specification and a small body, the D3200 is a tempting proposition. It is a shame that Nikon's focus seems to have shifted back to the number of pixels, and only when we test the camera will we see whether this has meant an increase in real quality. In all other respects the D3200 looks like a great camera that will give the competition something to consider. It is due to go on sale in mid-May, in black and red versions. Prices are expected to be £559.99 body only and £649.99 with 18-55mm kit lens. The WU-1a Wi-Fi device will be £54.99. **AP**

The rear panel now features dedicated buttons for drive mode and live view selection. The guide mode has also been upgraded



APReview

The latest photography books, exhibitions and websites. By Oliver Atwell

Seeing Ambiguity

by Judith Turner

Menges, hardback, £42.90,
96 pages, ISBN 978-3-936681-50-5

PRODUCING architectural photographs may seem like a relatively straightforward procedure, but taking a wander through the pages of *Seeing Ambiguity* reveals that the genre can quite easily slide into the territory of abstract and theory-based practice.

This sleek book contains images taken by photographer Judith Turner between 1974 and 2009, and every one of them reveals her ability to reduce a total structure to its most ambiguous components. Each of the buildings she has photographed has been designed and mulled over by a variety of famous architects, but, rather than revelling in the overall splendour of the design, Turner's eye drifts more towards the fragments and, in many cases, the spaces in between structures. This is a genuinely captivating look at what is often an overlooked genre.



BOOK



© JUDITH TURNER

Adriana Groisman: Voices of the South Atlantic

Until 25 May. Photofusion, 17A Electric Lane, London SW9 8LA. Tel: 0207 738 5774. Website: www.photofusion.org. Open Mon-Sun 11am-5pm, Thurs until 7pm. Admission free

THIS year finds us facing the 30th anniversary of the Falklands War, and Photofusion is presenting a major exhibition from Argentinian-born photographer Adriana Groisman. Her images include portraits of veterans (both British and Falklands), and landscape images of the locations that served as the brutal battlegrounds. It's a painful project to navigate through. The wounds are still raw and it's clear that those involved in the conflict are still very much affected by the things they experienced.



EXHIBITION

www.scoop.it/t/master-photographers

THIS interesting site may seem a little overwhelming at first, but once you get a handle on it you soon realise the potential of such an idea. Essentially, users of the website can create a profile for themselves where they can display articles and websites they come across on their travels. It essentially acts as a kind of personal blog. The reason this may interest AP readers is that while navigating through the pages you will occasionally come across a section like the Master Photographers link seen here, which gives you access to exhibitions and ideas that you may not previously have known about. Take a look through it and see what you uncover.



WEBSITE

You Look at Me Like an Emergency

by Cig Harvey

Schilt, hardback, £29.95, 144 pages, ISBN 978-90-5330-771-7

WE SEE a lot of books that succeed in moving beyond the images and text to demonstrate the potential of the photobook as an aesthetic object in its own right. It's an idea that's been with us for a long time, not least among the Japanese photobooks of the 1960s and '70s. Here, American photographer Cig Harvey shows how handwritten text and dream-like imagery can come together to create a complex

and evocative narrative. The book acts as a catalogue of Harvey's life, offering images that are at once archetypal and moving in their quest to discover an identity within herself and the surrounding world. Through this book, she offers the most honest stream of consciousness she can. This is a personal journey worth embarking upon.



© CIG HARVEY



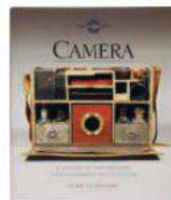
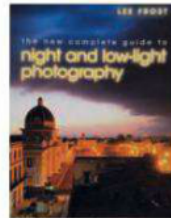
BOOK



© CIG HARVEY

CONDENSED READING

A round-up of the latest photography books on the market



● LENSES FOR DIGITAL SLRS

by Ross Hoddinott, £14.99

Ross Hoddinott is one of those names that, like Doug Chinnery or Michael Freeman, immediately catch your eye when browsing through a book collection. You know you're in safe hands and this little lens guide is no exception. The information is about as thorough as you would expect, and while the price may seem a bit much for a book of this size, it's actually worth every penny.

● THE NEW COMPLETE GUIDE TO NIGHT AND LOW-LIGHT PHOTOGRAPHY

by Lee Frost, £19.99

Oh, and here's another one. This ace guide to low-light photography is about as in-depth as you could wish for. Just about every aspect of the art is accounted for and Frost's ability to break down even the most complex of ideas is exciting and inspiring. ● **EVER AFTER** by Claudia Rogge, £32.50 It looks like it's pretty hot in the afterlife if these images are anything to go by. Inspired by Dante's *The Divine Comedy*, Rogge offers a series of vignettes featuring writhing naked bodies and loaded symbolism. It'll make your head hurt.

● **CAMERA** by Todd Gustavson, £30 This epic guide to the history of cameras is just about as exhaustive as it could be before falling into the pricey end of the book market. Gustavson takes us from the earliest days of image making right through the explosion of digital technology. It's beautifully illustrated and very well written.

Letters

Share your views and opinions with fellow AP readers every week

LETTER OF THE WEEK

Wins a 20-roll pack of 36-exposure Fujifilm Superia ISO 200 35mm film or a Fujifilm 4GB media card*



FUJIFILM

OUTRAGED!

I consider the <insert camera model name> to be a personal attack on the very core of my being. I cannot imagine that anyone would ever need <insert feature(s)>. I am proud not to be part of <insert manufacturer's name>'s target demographic, but I cannot understand why <insert manufacturer's name> do not consult me, in person, over every aspect of their new camera designs.

Yours etc,

Mr Opinionated

(The letters page is one of the first things I read every week – the most entertaining part of the magazine).

David Booth, Chester

I think you are a <insert description> – *Damien Demolder, Editor*

*IN A CHOICE OF COMPACTFLASH, SD OR MEMORY STICK. NOTE: PRIZE APPLIES TO UK AND EUROPEAN RESIDENTS ONLY

Write to...

'Letters' at the usual AP address (see page 3) fax to 020 3148 8130 or email to amateurphotographer@ipcmedia.com

*Please indicate whether you would like to receive Fujifilm film or a memory card (please state type preferred) and include your full postal address

Backchat

Send your thoughts or views (about 500 words) to 'Backchat' at the usual AP address (see page 3). A fee of £50 will be paid on publication



PHIL HARRISON

to hear news from the retailers, there are some things they need not say at all, and others they should express in plain language so we can all understand what is happening and how it affects us as possible customers.
Leslie Cole, Wiltshire

PUSH THE BOUNDARIES

I find it interesting that even though digital photography is now predominant, many photographers seem to stick to the rectangular format for the finished image. Professionals may need to stick to this because editors of magazines expect this ratio, but, for the rest of us, we perhaps need to look at this again. Certainly, there is no reason why we shouldn't take a shot with the intention of cropping it to a square, but when cropping a shot from the camera there is no need for most of us to pay any attention to the actual ratio.

We all seem to be comfortable with panoramic shots, whether produced in-camera, by cropping or by stitching, but there does seem to be a 'target' relationship between the width and height of the final image that many people feel uncomfortable to break. This could be because it is an established rule, like the rule of thirds, but I feel it owes more to a slight lack of creativity. Be bold, try out new relationships between width and height – you may be pleasantly surprised with the results.

Rod Ballington, Greater Manchester

GETTING AWAY WITH IT

My partner and I have been collecting and using old film cameras, which she buys from charity shops and markets, usually paying a few pounds for them. Most of her cameras are '90s compacts, where the lithium batteries needed to run them cost more than the camera! I've included a photo of

my partner on a photo expedition (see left), on which she took five cameras, to try them out.

It got me thinking: all these cameras are almost completely made of plastic and nowadays feel very cheap, especially the late '90s and early '00s models, some of which feel like child toy cameras. Yet we accepted these cameras as state of the art, sometimes paying hundreds of pounds for them. All of the manufacturers made them – how did we let them get away with producing such low build-

quality cameras?

I find it hard to get excited about any cameras from the '80s onwards, but pre-'80s is another thing altogether. I am at the moment in raptures over a recently acquired Rollei 35, an object of my desire in the '70s but then unattainable – it's an absolute joy!

Phil Harrison, Greater Manchester

What you can get now that was unaffordable first time round is amazing. It's a Canon A-1 for me! – *Damien Demolder, Editor*

KEEP IT SIMPLE

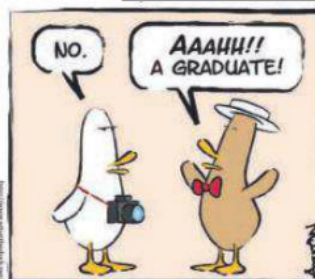
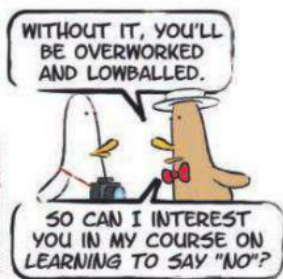
In News AP 7 April, Trevor Moore, the chief executive of Jessops, outlined his plans for the company's future. The only part of the article that was entirely clear was the headline: 'Jessops to sell more own-brand gear'. The clichés Mr Moore bolted together became more and more impenetrable until his intentions were opaque, like a fogged photograph. His fundamentally simple aim was obfuscated by layer upon layer of management speak, and if he communicates like this with the Jessops employees, the company will face an even more uncertain future. I hope, for example, he will grasp that 'sourcing a need' is quite different to 'meeting a need', or his time at the top will be short.

It's not very complimentary to AP readers to reveal that their value to Jessops is 'to boost its margin'.

In contrast, the article in the same issue about Lee Miller's legacy of images was well presented, fluent and absorbing. Gemma Padley rightly kept to the subject of managing, extending and preserving the archive, resisting any temptation to dwell on Lee Miller's interesting and bohemian lifestyle and acquaintances, but showing through brief written references and visual signposts that further exploration by the reader could be rewarding.

Up-to-date and lively articles on a wide variety of subjects relating to photography in all its facets is the enduring strength of *Amateur Photographer*. While it is useful

What The Duck



<http://www.whattheduck.net/>



OLD AND NEW

I agree so much with all that David Askham has to say about documenting the face of your own town (*Backchat*, AP 28 April). Perhaps I'm prejudiced, as I was one of the local 'experts' John Sergeant interviewed for his recent television series drawing inspiration from the Francis Frith collection, but I enjoyed it very much and hope at least one sequel will follow. John has a light, friendly touch, as David says, and this goes a long way. It helped that so many of the photographs were of unhackneyed subjects, so I learned an awful lot.

Equally good was the book of the series, *Britain's First Photo Album*, which can be recommended unreservedly to anyone interested in photography, or who enjoys

visiting our stunning range of fascinating cities, towns and villages. A vast amount of research clearly went into it, and it's beautifully presented.

David was absolutely right, too, that those of us with the eye and the inclination should be looking for paired 'old and new' shots of features of our towns and cities. These can be so revealing, and there can't ever be too many of them. I spend a lot of time taking them myself. Illustrated are a pair, about 40 years apart, of a typical 15th century Wealden hall house near where I live (above). In fact, not much has changed except that the wall in the foreground is now overgrown with ivy and sheltered by young trees. **Arthur Percival, Kent**

BE PREPARED

I couldn't help feeling smug at Damien Demolder's oh-so-true comment in his leader that the best camera is the one that you happen to have with you (AP 21 April). One of the cameras I owned in the mid-1960s was a Kodak Instamatic 100, which took 126 film cartridges. A mate of mine, Freddie, used a gleaming Braun Paxette and used to look down at my little snapshotter.

One day in 1966, we were in Newcastle city centre when two guys approached and asked for directions to the La Dolce Vita nightclub. It was Chris Farlowe, top of the charts with *Out of Time* and his now-legendary guitarist Albert Lee. The look on my pal's face as Chris and Albert posed for photos was priceless.

And with good reason. I always carry a camera and that little Kodak fitted neatly into my jacket pocket, hence my having it with me on that memorable occasion. My pal was fuming as he'd never seen the sense in carrying a camera unless attending special events or going on holiday. And he called himself a 'serious' photographer!

What I got for my efforts was a few tiny square mono prints. They are now long gone, but just as rewarding was the opportunity to dine out on that story. I also got Chris and Albert's autographs, for which my older sister – also a big Chris Farlowe fan – handed me two shiny half crowns. Well, I was only 15 and those 126 film cartridges didn't pay for themselves.

Mick Bidewell, Tyne & Wear

That made me laugh. Good on ya, Mick! – Damien Demolder, Editor

THE DISAPPOINTING CSC

I'd like to mirror the feelings of RG Jackson's letter in AP 21 April. Six years ago, when the compact system camera first hit the scene, like many I thought it would be a camera developed to give us the major components of a SLR but with reduced size and weight. In more recent times, the CSC has been built and aimed to please more the compact than the SLR buyer, with reduced dimensions and sensors favoured over hotshoes, remote shutters and easy access to manual modes. How many professionals would consider a camera without a viewfinder? The Nikon J1 and Pentax Q are prime examples, with the latter seemingly built for those who believe that any camera that uses interchangeable lenses is automatically a better camera.

The surprising popularity of Fujifilm's X100 should tell CSC makers a great deal. With the recent release of Fuji's X-S1 bridge camera, I wonder: most of us thought that CSCs would take over the SLR market, but could an advanced bridge dent CSC sales? With a larger sensor, SLR-style manual modes, hotshoe and viewfinder, I feel that the X-S1 is a better all-round performer than many CSCs on sale today. If Canon enters the CSC market, it should think more about designing an EOS 600D to be 20% smaller, rather than an EOS 1100D 50% smaller. **William BJ Spencer, via email**

We should remember there are high-end as well as low-end CSCs. Most are aimed at the lower end, it's true, but there are plenty (and more to come) that will suit those used to DSLR controls – Damien Demolder, Editor

BACK CHAT

If you think quality cameras guarantee quality results, AP reader Alex Dixon has a cautionary tale

A COLLEAGUE, who's a digital compact happy snapper, was recently asked to take pictures at his niece's christening. He referred to the task as 'a walk in the park'. After all, he owned a state-of-the-art digital camera that only had to be set to automatic and the pictures would all but take themselves. Stick them on a CD and bingo, job done!

He admitted he'd been invited to take the photos because he owned a 'posh' camera, a Fujifilm FinePix HS20 EXR, which he'd bought two weeks earlier and hadn't quite got to grips with. I suggested he think again before taking on such a responsibility, but he was in no mood to listen to my warnings.

The day after the christening I asked how it had gone. 'OK,' was his much-less-cocksure reply. He showed me some 6x4in prints and a CD he'd had processed. Oh dear!

With his camera set to auto, he'd simply pointed it at anyone present on the day. There were poorly composed group shots of guests minus their feet. His niece's beautiful christening gown was almost bleached out in every picture. And camera shake was evident in many of the images. There were also several hilarious inadvertent shots, such as my pal's feet and the ceiling in the church where the christening had taken place. We managed to laugh when I wondered what his family would make of those particular pictures.

But the idea that someone who'd never taken anything but family snaps should feel up to the job of photographing such an important event isn't funny, particularly when based on their having just bought their first 'serious' camera. When my pal, who doesn't own a PC, asked if I could do some Photoshop 'magic' on the images, I sensed the urgency in his voice and felt obliged to agree.

I downloaded the shots from his card onto mine. Using the Crop tool, I managed to straighten up some of the group shots, but could do nothing about the guests' severed feet. Using Levels, I then brightened several of the pictures. I also added a touch of saturation. The Highlights and Shadows tool came in handy, too. There was one image of mum, dad and baby that was adorable and technically near perfect.

'Must have been a fluke,' groused my pal. Even so, when I'd printed out an A4 inkjet, a bit of his old swagger returned. When asked to use that 'out-of-focus sharpening thing' on some of the blurred shots, I had to explain that Unsharp Mask is an amazing tool, but that a shot blurred due to camera shake is dead in the water.

Out of 65 images on the memory card, I ran off 15 7x5in prints on Epson Premium

Glossy paper. I then burned the acceptable images onto a disc. The A4 print of mum, dad and baby now has pride of place on top of their TV. The best thing, though, was my friend's assurance that he'd never again tackle such an assignment without some photographic technical ability under his belt.

PHOTO INSIGHT

Jim Brandenburg recalls how he took his famous image of a leaping wolf and explains how learning to trust his instincts took him on a journey that would change his life forever



JIM BRANDENBURG

Jim Brandenburg travelled the world as a photographer with *National Geographic* magazine for more than 30 years. His work has been published in *The New York Times*, *Life* and *Time*, among others, and he has won numerous awards, including Kodak Wildlife Photographer of the Year by the Natural History Museum and *BBC Wildlife Magazine*. He is the chair of this year's competition. Every month Jim will share the story behind one of his nature images

**BRINGING
YOU ESSENTIAL
EXPERT ADVICE
EVERY WEEK**

To see more of Jim's images visit www.jimbrandenburg.com

THE IMAGE you see here was taken during a *National Geographic* assignment to Ellesmere Island, which lies in the far north of the Canadian Arctic Archipelago. To give you some idea of how remote it is, I can tell you that it's just short of the North Pole. It's the most isolated place that I've ever been to and it's very wild. The animals have no fear of humans because there are virtually no people on Ellesmere Island.

I'd been sent there to photograph a dog-sled expedition, which was making its way to the pole. That was what I'd specifically been sent out there to do, but that isn't the story I came back with because one day I saw something that absolutely moved me: a pack of wolves. The minute I saw these beautiful white wolves I felt my life change. That may sound a little dramatic, but there really is no other way of describing it. Right away I saw the potential of the scene and I knew it was a story that I was born to tell.

However, that was when I found myself presented with a huge quandary. As I was actually in the company of another photographer who had been sent to Ellesmere Island by *National Geographic* to photograph those same wolves, I had to be pretty sly about it because I couldn't let on that I was so struck by these animals and was desperate to photograph them. The circumstances of my assignment worked in my favour because I wasn't actually part of the expedition that I was sent to document. I was a member of the support team, which meant I could come and go as I pleased. I was covering them by way of bush plane, which is a small plane that can flown into remote areas.

The wolf pack happened to reside fairly close to an air base called Eureka, a location that I was constantly travelling to and from. That meant I had lots of time between flights to focus on these wolves, tracking them and learning their behaviour. The problem was that, as this project took place in the late 1980s, I had to send my film back to the magazine to be developed, which gave the game away that I was far more interested in photographing the wolves than the expedition.

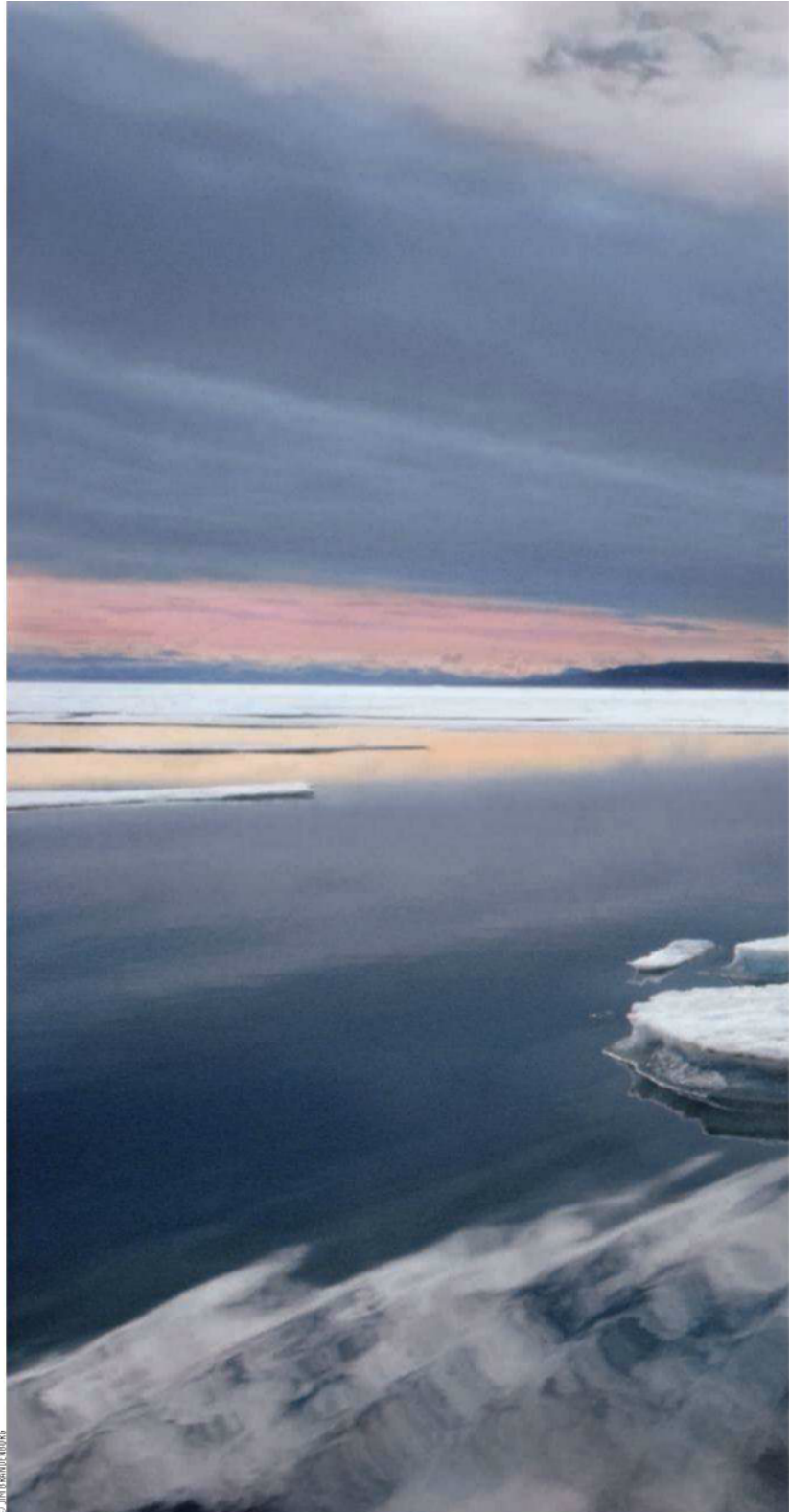
As soon as the editors of *National*

Geographic saw my images, they scolded me and told me in no uncertain terms not to do the story. But I couldn't stop. It was a story of a lifetime. When I talk about this image, the thing that I often like to make reference to is intuition. What that means is that you have to develop an instinct about when to move forward with a story and when to let it go. You must know when to stand your ground and have courage in your convictions. In this case, I had to defy the people paying my wages.

I lived with these wolves to the point that they had no fear of me. I had my tent pitched right next to their den, and I would shoot all day long, reeling off roll

after roll of film. I remember the day I took this shot very well. I was using the same equipment as I had for most of the trip: basically a Nikon F3, a Nikon 20mm lens and Kodachrome film. The lens becomes important because most people assume that I shot this photograph from a boat, but actually I was standing on the shore. I composed the shot so the shoreline was just outside the frame. As I was using a 20mm lens, it stretched the scene out slightly and made it appear wider than it is in reality. That's the great virtue of using a wideangle lens – it gives a scene scope and drama.

When I took this shot I didn't see it as an



© JIM BRANDENBURG



image that stood out from the others – not until the editor told me. Then, a little later, I got to see the film on a light table and it blew me away. This particular wolf was the alpha male of the pack. The kind of behaviour you're seeing here isn't that unusual because it's in the nature of the alpha to explore the land around the pack. He was perhaps looking for something to eat, and I was lucky enough to be present to capture this magical moment. It's one photograph that says it all.

National Geographic soon changed its tune when they saw the roll of film with this particular picture on it. In that one moment, they understood exactly why I was so keen

on pursuing this story. This single image sent me off on a three-year journey to study and document these white wolves, and during that time I produced a cover story for the magazine and became involved in a major TV documentary with the BBC. Eventually, it became a best-selling book called *White Wolf: Living With an Arctic Legend*.

This image has been used many times and it's become like an old friend to me. It's one of those images that I revisit on occasion and I get a little emotional about it, particularly when I consider how closely I lived with these wolves and the fact that none of them will be alive now. Their descendants will be out there somewhere,

though, which is a comforting thought. This photograph is a wonderful memory of the time I spent with these animals. I feel so fortunate that I was one of the first people to live alongside a wolf colony, and I hope that I've managed to capture that experience with some degree of artistry.

I should also add that I do feel bad for the other photographer who was out there shooting these wonderful creatures for a year and my story replaced his. However, when this story appeared, he called me up and gave me the warmest congratulations. That's another thing that makes me feel emotional when I look at this image – his graciousness. **AP**

Jim Brandenburg
was talking to
Gemma Padley

Great pictures today.

The EOS 600D is your first step on the path to a bigger, better and more exciting world of photography. You'll experience incredible image quality every step of the way and with over 60 interchangeable lenses, whatever your view of the world there's a lens for you.



EOS 600D

Your EOS adventure starts here.

Canon
OFFICIAL SPONSOR



The UEFA EURO 2012™ official logo is protected by trademarks, copyright and/or design. All rights reserved.

A world of possibilities
tomorrow.



canon.co.uk/EOSAdventure



SOFTWARE USED **Adobe Photoshop CS5**

SKILL LEVEL 

TIME TAKEN **25 minutes**

KEY TOOLS **Layers, blending modes, black & white adjustment**

Retoucher's Guide

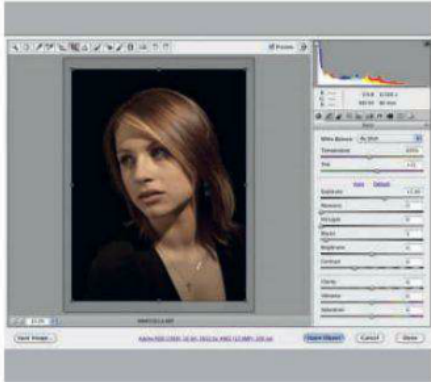
Glowing skin tones can add a touch of vintage Hollywood glamour to your black & white portraits, as **Chris Gatcum** demonstrates

THE STARTING point for this week's *Retoucher's Guide* wasn't intentionally photographed with a view to converting it into black & white. However, once I had it on my computer screen I could see that it had fantastic potential as a monochrome image. Not only that, but the chiaroscuro – the contrast of light and dark – naturally suits a classic 'Golden Age of Hollywood' style of treatment.

Although Hollywood's so-called Golden Age ran from the 1920s through to the 1950s, it's the earlier imagery that forms the basis of this week's

technique – those iconic shots from the '20s and '30s of silver-screen sirens such as Greta Garbo, Norma Shearer, Clara Bow and Jean Harlow. These images (both still and moving) had one purpose: to make the star appear 'flawless'.

Part of this look meant that their skin was imbued with a distinct soft 'glow' that gave it a luminescent, blemish-free quality. While this would have been achieved originally through a combination of light and lens, we now have a third tool to help us achieve the classic Hollywood look: digital image-editing software.



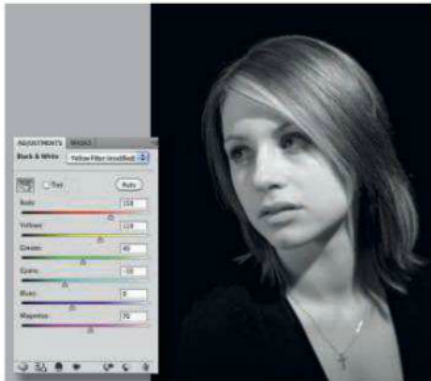
1 The first step is to convert my raw file, which I'm doing using Adobe Camera Raw in Photoshop. With this image, I've increased the Exposure to +1, reduced the Brightness and Contrast to 0 (to produce a 'flat' conversion) and cropped the shot. These are the only changes I've made. Although the shadows are clipped according to the histogram, this works here, as I want the model's black top to blend into the background and her face to stand out.



2 With the image open in Photoshop, it's time to lose the colour, which I'll be doing with a Black & White adjustment layer (Layer>New Adjustment Layer>Black & White). The default settings provide a result that's not very different to applying the Desaturate command or simply converting the image to Grayscale, but the difference is that there's the option to change this.



3 My first change is to switch from the Default setting. In traditional black & white portrait photography orange and yellow filters are often used for portraiture, as they lighten (Caucasian) skin and also help to conceal skin blemishes. It's hardly surprising, then, that selecting the Yellow Filter from the drop-down menu in the Adjustments palette immediately has a positive effect on this image.



4 The effect of the Yellow Filter preset is good, but I want to take it a little further. Manually adjusting the Red slider from 120 to 150 lightens my model's skin and hair a little more.



5 I'm happy with the general tonality of the image, but the model's right shoulder is slightly lighter than I would like. There's no need for complex retouching here – the Background layer just needs darkening down with the Burn tool. Setting the Range to Shadows, the Exposure to 5% and using a large brush quickly darkens the shoulder.



6 The black & white conversion appears to have effectively concealed most of the skin blemishes, but under close scrutiny one or two very minor areas remain. Working on the Background layer, a click on each blemish with the Spot Healing Brush tool does the trick.



7 I now want to give the skin a radiant 'glow', to take the edge off any sharp highlights and generally soften the texture. The first step in this process is to duplicate the Background layer (highlight, then select Layer>Duplicate Layer) and change the new layer's blending mode to Screen.



8 Obviously the skin tones are far too bright as they are, so I've reduced the Opacity of the Background Copy layer to 30%. I've then applied the Gaussian Blur filter (Filter>Blur>Gaussian Blur), setting a 5-pixel radius to enhance the diffuse glow.



9 Adding the glow has lightened the model's shoulder and hair, in addition to her skin, so I want to knock these areas back. I could use a mask, but as it is the duplicate layer that has caused this to happen there's a far simpler solution: select the Background Copy layer and use the Eraser tool to 'delete' those areas. It's then just a case of fine-tuning the Levels and Curves and the image is done.

Making a splash



Sony World Photography Awards Open winner **Tobias Bräuning** talks to **Gemma Padley** about winning the award and how he takes his incredible macro water-droplet images

IF YOU think you've seen impressive images of water droplets, think again. German photographer Tobias Bräuning, who has just been named 2012 Sony World Photography Awards Open winner, takes water-droplet images to a whole other level. His image 'Dancing Queen' (see page 24) won the 'Split Second' category, which led to Tobias winning the overall Open (non-professional) title at the recent awards. It was the first time Tobias had entered the Sony competition. 'Winning the award was an amazing feeling,' he says. 'It's nice to have recognition for my images.'

Tobias, 29, who was born in Reutlingen, near Stuttgart, Germany, started taking pictures when he was 19. After studying mechatronics (a combination of mechanical, electronic and computer engineering) at university, he began working as a software

engineer in automation technology. His love of photography saw him photograph subjects ranging from macro shots of insects to fireworks, landscapes and wildlife. Yet for Tobias, photographing water droplets seemed the perfect way to combine his love of the technical with photography, and three years ago he started to concentrate more on water-droplet photography. 'I have always been fascinated by technical things,' he says. 'Through water-drop photography, I can combine physics with photography to produce beautiful results.'

PREPARATION

The water-droplet images may look simple, but there is a lot of preparation and fine-tuning that goes on behind the scenes. With his Canon EOS 40D camera and EF 100mm f/2.8 macro lens attached to a

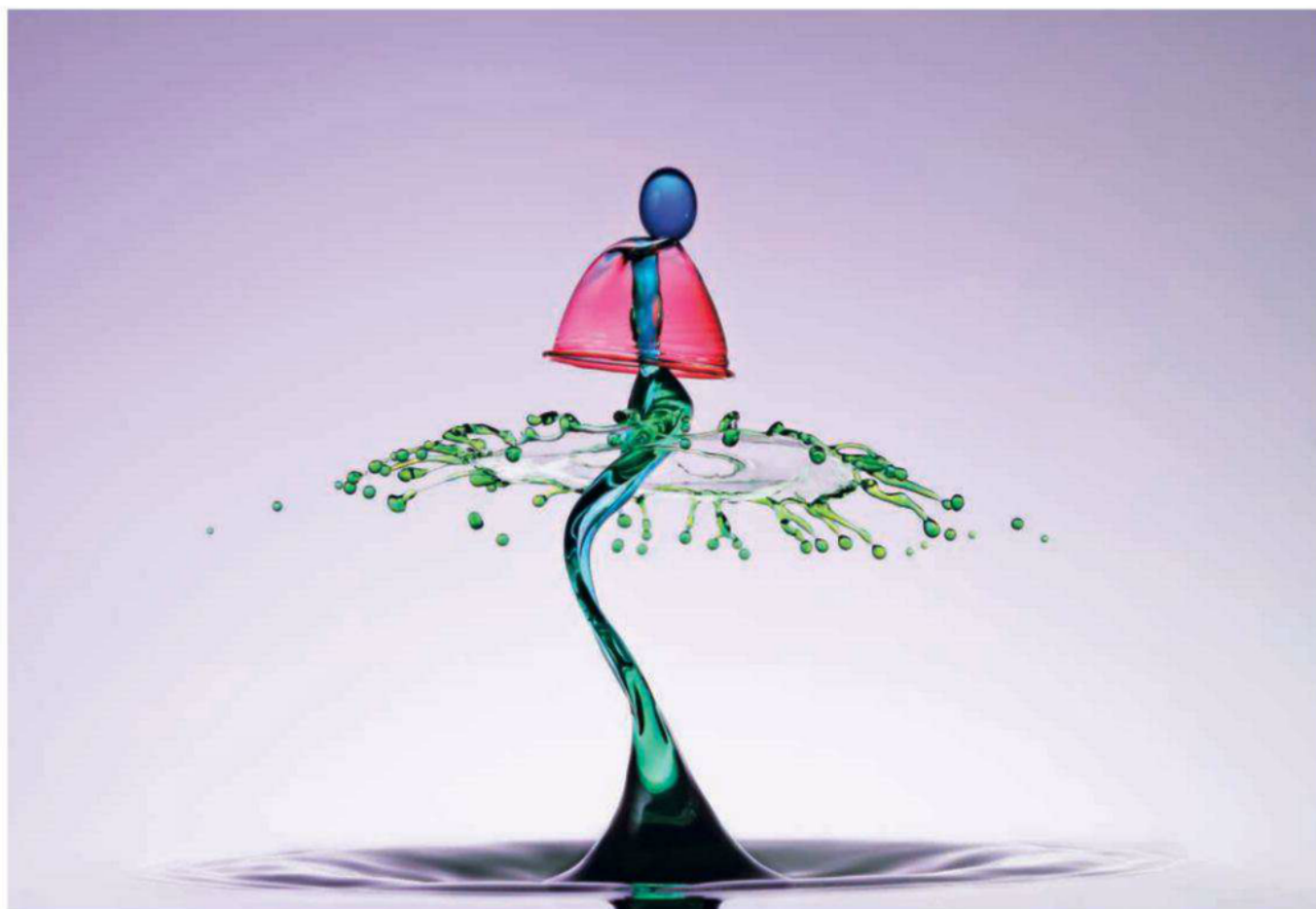
tripod, Tobias uses apertures of f/16 or f/20 to achieve the maximum possible depth of field. He focuses his images manually, often placing an object such as a pencil in the water where the water droplet falls to fine-tune the focusing. He'll also carry out test shots and set the ISO on his camera to as low as possible to ensure minimum noise in his images. 'I prefer to use a focal length of 100mm,' he says. 'At this focal length, the distance to the water is sufficient while the field of view is also good. Even the depth of field is fine. At longer focal lengths or shorter distances the depth of field gets smaller, so 100mm is acceptable.'

Once he had mastered the basic technique, Tobias decided to be a little more adventurous. 'At the end of 2010, I was bored by the standard water-droplet pictures,' he says. 'I thought it might be interesting to try using different coloured water drops to see what effects I could create.' Tobias extended his set-up to include three valves to dispense the water drops, which collide to form various shapes. 'It wasn't easy to get the drops from the different valves to follow the same path, but after some experimentation it worked,' he adds.



'Golden Shot'
Canon EOS 40D,
100mm macro, 1/10sec
at f/18, ISO 100, flash
duration 1/15,000sec





THE WATER-DROP COLLISION

To create this 'drop-on-drop collision', Tobias explains there are three stages. First, the water droplet collides with the surface of the water. It then splashes upwards and collides with the next water droplet, which pushes the water in a circular motion and creates the array of shapes you see in the images.

'By varying the moment when the second drop collides with the upcoming water, it's possible to influence the shape of the droplet,' he says. 'There are many factors that influence the shape of the droplets. One main factor is the timing of the drops, but there are also others such as the depth of water, its temperature, its viscosity, the velocity of the drops and the height from which the drops are released. The challenge is to find a way to control these things effectively. Some factors are easier to control than others!'

For example, to make the water viscous, Tobias uses guar gum, which causes the drops to be more 'elastic' and prevents them from 'breaking off' as easily, as well as helping to create larger shapes. He uses ink to colour the water. 'To achieve standard shapes it is possible to set up and control everything manually,' he explains, 'but for advanced shapes, you need special technical equipment.' While there are ready-to-use devices available to buy to

enable photographers to try this type of photography, Tobias prefers to use a self-constructed set-up to allow more control.

LIGHTING

For his water-droplet images, Tobias uses background lighting as well as directly lighting each droplet using flash, which freezes them in motion. The flash is triggered when the water drops collide. He manually adjusts the intensity of the flash until he has the desired flash duration (the amount of time the flash emits light). This should be at least 1/15000sec to avoid motion blur, he explains.

Tobias tends to use a shutter speed of 1/20sec. The shutter has to be completely open when the flash fires, but since the flash lights the droplet, the shutter speed of the camera is not too important, although 'you have to take into account the flash synchronisation speed, which varies between camera models,' he says. 'The flash sync speed is the shortest shutter speed at which the camera shutter is completely open. If you use a fast shutter speed you will see a shadow of the shutter on the image, but if the shutter speed is too slow ambient light may cause disturbance in the image.'

When lighting the background, Tobias generally uses two flashguns to illuminate a semi-transparent acrylic glass plate from behind. The glass plate diffuses the light, which creates a smooth, gradient light. He



Top: 'Dancing Queen'
Canon EOS 40D, 100mm
macro, 1/30sec at f/18,
ISO 200, flash duration
1/15,000sec

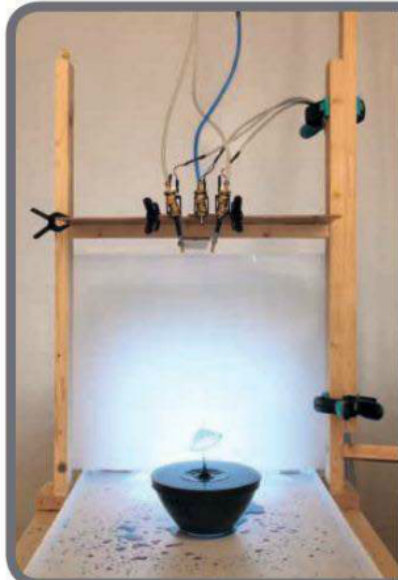
Above: 'Balance'
Canon EOS 40D, 100mm
macro, 1/30sec at f/20,
ISO 125, flash duration
1/15,000sec

TOBIAS'S EQUIPMENT

IN ADDITION to his camera and lens, Tobias uses an Arduino Microcontroller board to control the drop sequence from the 12V DC standard solenoid valves. Tobias built additional circuits to connect the camera, flashes and valves to the microcontroller to allow him to have precise control. The three valves are arranged side by side. The middle valve is fixed straight and the two outer valves are arranged in a 'V' shape to direct the water drops into the path of the droplets from the middle valve (see left). To connect the valves, he uses a transistor circuit. The flash is triggered

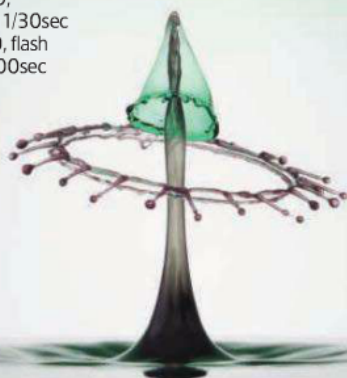


automatically and the camera is tethered to a computer so he can see the results immediately. He uses either a large tank or a glass bowl filled with water for the set-up. Tobias adjusts the size of the drops and also the timing between the drops, which can be milliseconds or microseconds.



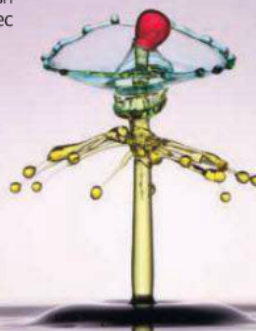
'Red Circle'

Canon EOS 40D,
100mm macro, 1/30sec
at f/18, ISO 160, flash
duration 1/15,000sec



'Ballerina'

Canon EOS 40D,
100mm macro, 1/10sec
at f/18, ISO 100, flash
duration 1/15,000sec



also uses coloured filters attached to the front of the flashguns. He sometimes uses a home-made snoot to control the diameter and shape of the light beam. 'The lighting is one of the most difficult parts in water-droplet photography,' he says. 'Quite often there are unwanted reflections from the flashes, shadows or overexposed spots. A lot of experimentation is necessary. Minor changes in the set-up can have a really huge effect on the final outcome.'

Tobias records the images as raw files, which he then converts to TIFFs ready for processing. Using Photoshop Elements, he removes unwanted splashes and dust, adjusts the brightness and contrast, and occasionally reduces any unwanted noise and sharpens the image. Apart from carrying out these basic tidying-up measures, everything is done in-camera.

For now, Tobias intends to continue his macro water-droplet photography, although it is a case of fitting in his photography around his work and other commitments. 'I have lots of ideas,' he says. 'I'm always trying to create new shapes from the drops, and this motivates me to keep going. This photography requires a great deal of patience, but it's very addictive!' **AP**

'Levitation'

Canon EOS 40D,
100mm macro, 1/30sec
at f/18, ISO 320, flash
duration 1/15,000sec



To see more images by Tobias and video clips of the water drops, visit www.t-braeuning.de.
For a complete list of winners from this year's Sony World Photo Awards, visit www.worldphoto.org.

IMPROVE YOUR PHOTOGRAPHY

- Study in your own time
- Receive detailed feedback from a professional tutor
- Huge savings on Adobe Photoshop CS5
- Split the monthly payment costs
- Half-price magazine subscriptions
- Subject-specific, bite-sized courses from only £75
- Dedicated student area and online forum



'An SPI photography course will provide you with the confidence to take great photos'

Damien Demolder, Editor, *Amateur Photographer*

FOUNDATION IN DIGITAL IMAGING TECHNIQUES

COURSE LEVEL BEGINNER

- Size and crop a digital image
- Adjust tones, correct colours and convert your images
- Use the selection tools to adjust your images
- Remove dust and scratches from precious photos
- Banish redeye for ever
- Sharpen your images
- Create an archive to safeguard valuable pictures

COURSE FEES ONLY £195

SPI SCHOOL OF PHOTOGRAPHIC IMAGING

Foundation in Digital Imaging Techniques

SPI PACK CONTENTS

Offer on Photoshop CS5 Extended
Our exclusive deal with Adobe allows our students to purchase CS5 Extended for £250*

*This price is a special rate for those who do not qualify as a 'full time' student in order to obtain a discounted version of CS5 Extended direct from Adobe

FOR DETAILED COURSE CONTENTS OR TO ENROL VISIT
WWW.SPI-PHOTOGRAPHY-COURSES.COM OR CALL 0203 148 4326

Please quote ref: SPI001

To enrol send this coupon to The School of Photographic Imaging Administrator, IPC Media, Blue Fin Building, 9th Floor, 110 Southwark Street, London SE1 0SU

☐ Yes, I would like to enrol on

☐ Please send me more details

Mr/Mrs/Ms Forename.....

Surname.....

Address.....

.....

Postcode.....

Daytime tel number.....

Email.....

If you would like to receive the SPI

student e-newsletter, please tick here ☐

HOW TO PAY: (UK RATES)

Overseas fees available on request

BY CHEQUE OR POSTAL ORDER:

Made payable to IPC Media for: ☐ £299

BY CREDIT CARD: ☐ Please debit £299

Mastercard ☐ Visa ☐

Card number.....

Issue number.....

Start date..... Expiry date.....

Three-digit security number.....

Signature (I am over 18).....

BY DIRECT DEBIT:

Please note, if you are paying by

Direct Debit the full cost of the

courses will be £300

☐ Yes, please send me a bank instruction

form to deduct three monthly debits of

£100 from my account or

☐ Six monthly payments of £50

For the Foundation in Digital Imaging Techniques

☐ Please send me a bank instruction

form to deduct three monthly debits of £65

Signature (I am over 18).....

JIGSAW
photobox

Nikon

If you would like to receive emails from the SPI containing news, special offers and product and service information and take part in research, please tick here ☐

Amateur Photographer, published by IPC Media (IPC), will collect your personal information to process your entry. IPC would like to contact you by post or telephone to promote and ask your opinion on our products and services. Tick here if you prefer **not** to hear from IPC ☐

IPC will occasionally pass your details to carefully selected organisations so they can contact you by telephone or post with regards to promoting and researching their products and services. Tick here if you prefer **not** to be contacted ☐

APOY
2012

SAMSUNG

JESSOPS

Your chance to enter the UK's
most prestigious competition for amateur photographersRound four
**ENTER
TODAY!**

£25,000

IN PRIZES TO BE WON

Round 4 of this year's Amateur Photographer of the Year competition,

sponsored by Samsung and Jessops, is **At Dawn and Dusk** (landscapes at the magic hour). For this round we want you to use the times around sunrise and sunset, known as the 'golden' or 'magic' hours, to take a landscape photograph. The light

at these times is warm and golden, but don't think you have to send us an image of golden colours. In fact, if you want your photograph to stand out, why not try something a little different? We've a number of tips and suggestions on page 29, so make sure you read these before you set off on your early morning or late evening foray. And don't forget that the images likely to catch the judges' eye are those that are creative, skilfully composed and technically excellent.

As always, we have thousands of pounds worth of fantastic camera equipment up for grabs, as well as

**LANDSCAPES
AT DAWN
AND DUSK**



the chance to be crowned **Amateur Photographer of the Year 2012**. The closing date for round 4 is **25 May 2012**. The first-prize winner will receive a fantastic Samsung package worth more than £1,500. The second-prize winner will receive a Samsung camera and memory card worth more than £280, while the third-prize winner will receive a £250

Jessops voucher. The top 30 highest scoring photographs will be published in our 30 June issue, while the scores from the top 50 images will be posted on our website.

For details about how to enter, follow the link at the bottom of this page. Please use your full name as the file name and paste the disclaimer into the body of your email if you are sending your entry electronically. We also need to know where and how you took your image, plus the camera and lens used with aperture and focal length details. Also, include a telephone number and your postal address so we can contact you if you win.

How to enter via email: For full details of how to enter via email and terms and conditions, visit www.amateurphotographer.co.uk/apoy12

Round four

At Dawn and Dusk: Landscapes

For this month's round we are looking for landscape images taken as the day starts and ends. At dawn and dusk the sun is below the horizon and the earth is in shadow, but the sun still illuminates the sky above our heads. We are all familiar with the bright red and orange colours at sunrise and sunset, but there are equally stunning colours in the sky when the sun is just below the horizon. At these times of the day the light can change dramatically in just a few minutes, as the angle of the sun changes and its light is refracted through the different particles in the atmosphere. It is a great time to take photographs, as the slightly darker skies reduce the contrast in the scene, meaning that all the colours of the scene can be captured without worrying about your camera's dynamic range.

The periods around sunrise and sunset are known as the 'golden' or 'magic' hours, with the best times about an hour before sunset and an hour after sunrise. The light produced at these times is warm and golden, so it will cast a wonderful glow across the land. Don't forget that you can include imposing mountains, rolling hills, amazing valleys and meandering rivers in your scenes.

PLAN YOUR APOY 2012 YEAR

Below is a list of this year's rounds, a synopsis of what we're looking for and the dates they will be announced. When you are planning your entry, remember to take into consideration the criteria of fulfilling the brief, creativity and technical excellence on which you will be judged.

Theme	Synopsis	Announced	Closes	Results
Water in the Landscape	Bodies of water and land	4 Feb	24 Feb	31 Mar
Natural light portraiture	Portraits using natural light	3 Mar	30 Mar	28 Apr
The World Up Close	Macro (any subject)	7 Apr	27 Apr	26 May
At Dawn and Dusk	Landscapes at the magic hour	5 May	25 May	30 Jun
The Beauty of Plants	Flowers and gardens	2 Jun	29 Jun	28 Jul
Exploring the City	Architecture (old or new)	7 Jul	27 Jul	25 Aug
On the Streets	Street and documentary	4 Aug	24 Aug	29 Sep
Wildlife at Home or Abroad	Animals and birds	1 Sep	28 Sep	27 Oct
The Great Outdoors	Forests and woodland	6 Oct	26 Oct	24 Nov
Life in Monochrome	Black & white (any subject)	3 Nov	23 Nov	29 Dec

1st prize

The first-prize winner will receive a Samsung NX200 with 20-50mm f/3.5-5.6 kit lens, a Samsung 18-200mm f/3.5-6.3 lens, a Samsung ED-SEF15A flash and a 16MB SDHC Plus memory card, worth a total of £1,568.96. The NX200 is a compact system camera with a 20.3-million-pixel, APS-C CMOS sensor. It has high-speed capture (7fps) and ultra-fast autofocus (100ms), while the ISO range of 100-12,800 lets you take high-speed photos even in low light. Samsung's 18-200mm f/3.5-6.3 telephoto zoom has a 35mm viewing-angle equivalent of 27-300mm, and is ideal for both long-distance landscapes and incredible close-ups.

2nd prize

The second-prize winner will receive a Samsung WB850F compact camera and a 16MB SDHC Plus memory card worth a total of £288.98. The WB850F travel compact has a 16-million-pixel, BSI (Back Side Illuminated) CMOS sensor to help reduce image noise and distortion, even in low-light conditions, and a 21x optical zoom lens (23-483mm equivalent). The Samsung WB850F also has built-in Wi-Fi connectivity, so users can email photos or share them on social network sites quickly and easily.

3rd prize

The third-prize winner will receive a £250 Jessops Gift Card. Jessops Gift Cards are only redeemable in store and not online. Overseas winners will be contacted by phone about how to claim their prize.

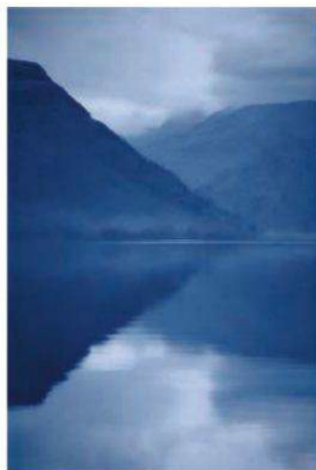


Here are some tips and suggestions to help you get started

Why not try...

Colour

The colours at dawn and dusk are the reason that photography at this time of day is an attractive proposition. However, there is a decision to be made when it comes to how the colours in the image are represented. Should the colour saturation be increased to create a bolder, more striking image, or should the saturation be kept to a minimum to keep the subtle natural hues? Remember, the light can change dramatically in just a few minutes, so don't take just one shot and be done with it – get to your scene early and stay a little longer, even if you think you have your shot. See how the light and colour evolves.



© DAMIEN BIRNOLTER



Silhouettes

Try using the sky as a backdrop for an interesting object that can be photographed as a silhouette. Look for interesting shapes from trees, rocks or wildlife that would work as a silhouette. To get the best image quality, expose the scene as much as you can without burning out the highlights. Remember that you can always make the image darker to create a silhouette, and this will also help to reduce any image noise.



© JIM COOPER

© DAMIEN BIRNOLTER

LOW-ANGLED LIGHT

Not long after sunrise and not long before sunset, when the sun is low in the sky, you'll find the most remarkable raking light that perfectly shows off the form of three-dimensional elements. This light is often beautifully soft as it diffuses through multiple layers of cloud near the horizon, so it produces wonderful dark shadows without the harsh highlights that usually go with them. If you shoot towards the light you can fill your frame with backlit objects sporting golden haloes, graphic semi-silhouettes and skies with peachy hues. It's a wonderful time of day in almost any season.

SAMSUNG JESSOPS

APOY Amateur Photographer OF THE YEAR COMPETITION

After you've read the rules, send your entry to:

Landscapes At Dawn And Dusk, Amateur Photographer, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU

CLOSING DATE 25 MAY 2012

PLEASE USE BLOCK CAPITALS

Mr/Mrs/Miss/Ms First name
Surname
Address
Postcode

Daytime telephone no.

Email address

Picture details

Camera

Lens

Film (if applicable) Exposure (if known)

I earn no more than 10% of my total annual income or £5,000 annually from photography (tick to confirm) ☐ Please return my entry. I enclose an SAE ☐ OR: I do not need my entry returned ☐ (tick one to confirm). This entry has not previously been published in a national UK photography magazine ☐ (tick to confirm). Amateur Photographer, published by IPC Media Ltd ('IPC'), will collect your personal information to process your entry. If you would like to receive emails from Amateur Photographer and IPC containing news, special offers and product and service information and take part in our magazine research via email, please tick here ☐ Amateur Photographer and IPC would like to contact you by post or telephone to promote and ask your opinion on our magazines and services. Please tick here if you prefer **not** to hear from us. ☐ IPC may occasionally pass your details to carefully selected organisations so they can contact you by telephone or post with regards to promoting and researching their products and services. Please tick here if you prefer **not** to be contacted ☐ If my entry is not successful, I would like Damien Demolder to critique my image in the Appraisal column ☐

RULES 1. Entrants may submit only one photograph per month, as an sRGB JPEG file that is 2,700-3,000 pixels along its longest dimension, an unmounted print (max size 210x297mm) or slide (no glass mounts please), in colour or black & white. 2. The entrant's name, address and daytime phone number must be attached to the slide mount or the back of the print. 3. You may only submit digital files by email (no CDs/DVDs). When submitting a digital file, the file name of your image must be your first name and surname, the subject line of your email message must state the round name and your name once again, and the body copy of your email must include your name, address, daytime telephone number, the camera model, lens and exposure details. 4. Photos submitted must be your own work, must not be copied, must not contain any third-party materials and/or content that you do not have permission to use and must not otherwise be obscene, defamatory or in breach of any applicable legislation or regulations. If IPC has reason to believe your entry is not your own work or otherwise breaches this rule, your photos will NOT be considered. 5. Photos must not previously have been published in a national UK photography magazine. 6. Copyright of all entries remains with the photographer, but IPC, the Jessop Group Limited, Samsung Electronics Co Limited and their associated group companies reserve the right to use, publish and republish entries in connection with the competition, without payment. 7. By entering this competition you grant permission to IPC, the Jessop Group Ltd, Samsung Electronics Co Ltd and their associated group companies to reproduce your photos in electronic format and hard copy including for display at an exhibition, in IPC's Amateur Photographer magazine and on IPC's, the Jessop Group Ltd's and Samsung Electronics Co Ltd's websites and social media should they be selected to promote the competition. 8. You grant IPC, the Jessop Group Ltd and Samsung Electronics Co Ltd the right to use your name and town or city of residence for the sole purpose of identifying you as the author of your photos and/or as a winner or runner-up of the APOY competition. 9. Each postal entry must be accompanied by the correct entry form with all sections completed. A photocopy of the entry form will be accepted. All submissions must be well packaged in a stiffened envelope (no tubes, please) bearing sufficient postage, and entrants wanting their picture back must include a stiffened SAE stamped of sufficient value for their return. 10. This competition is open to bona fide amateur photographers and students only. That is, entrants should not earn more than 10% of their total annual income OR £5,000 annually from photography. 11. Employees of IPC Media, the Jessop Group Ltd, Samsung Electronics Co Ltd and their families may not enter this competition. Entries are judged by AP staff. 12. There is no age limit for entering, and international entries will be accepted. 13. Prizes are as stated and no cash or other alternative can be offered to the monthly prizes or overall prize. 14. Prize value correct at time of going to press. Jessops gift cards are only redeemable in store and not online. Overseas winners will be contacted by phone about how to claim their prize. Samsung Electronics Co Ltd has the right to substitute a prize for a similar item of equal or higher value if the stated prize is not available. No money can be added to the overall prize. The overall prize for the APOY 2012 competition will be to win Jessops and Samsung products to the value of £5,000 RRP as at the date of notification. 15. Prizes are subject to Jessops and Samsung standard terms and conditions for its products. Acceptance of a prize is deemed to be acceptance of those terms and conditions. 16. Entries on behalf of another person will not be accepted and joint submissions are not allowed. 17. No responsibility is taken for lost, delayed, misdirected or incomplete entries. Proof of delivery of the entry is not proof of receipt. 18. No purchase is necessary. 19. The overall winner must choose his or her prize within six weeks of being notified. In the event of a tie, the Editor will choose a winner. The Editor's decision is final and no correspondence will be entered into. 20. By submitting photos you are accepting these rules. 21. IPC, the Jessop Group Ltd, Samsung Electronics Co Ltd or their associated group companies shall not be liable for any loss, damage or injury of any nature however caused, sustained by any entrant under this promotion. However, nothing in these rules shall have the effect of excluding or restricting liability for personal injury, death, fraud or fraudulent misrepresentation caused by the proven negligence of employees or agents of IPC, the Jessop Group Ltd, Samsung Electronics Co Ltd or their associated group companies. 22. The Jessop Group Ltd and Samsung Electronics Co Ltd shall not be liable for any failure to supply the prizes where such failure is caused by any supervening circumstances outside its control which amount to force majeure and which without the fault of either party renders performance impossible or incapable of satisfactory execution. 23. These rules are governed by the laws of England and Wales and any dispute in relation to them shall be subject to the non-exclusive jurisdiction of the English courts. 24. This competition is owned and run by Amateur Photographer/IPC Media and all competition terms and conditions are bound by Amateur Photographer/IPC Media rules.

Grays of Westminster®

Exclusively... **Nikon**



HALL OF **Nikon** – OPEN SESAME!

D800

WANTED FOR CASH: **Nikon**

We are always seeking mint or near-mint examples of Nikon equipment: Digital & Film SLRs, Nikkor Lenses: autofocus & manual focus
We also take in certain non-Nikon, such as Leica (M-only), Hasselblad and Rolleiflex.

Please telephone

☎ 020-7828 4925 for our offer



0% OR LOW INTEREST FINANCE

No deposit Required

☎ 020-7828 4925

For full details



NIKON DIGITAL CAMERAS

Nikon D4 SLR body.....	£5,289.00
Nikon D4 + AF-S 14-24mm f/2.8G IF-ED Kit.....	£6,589.00
Nikon D4 + AF-S 24-70mm f/2.8G IF-ED Kit.....	£6,489.00
Nikon D4 + AF-S 14-24mm & 24-70mm f/2.8G Kit.....	£7,789.00
Nikon D800 DSLR body.....	£2,599.00
Nikon D800 + MB-D12 Grip Kit.....	£2,975.00
Nikon D800 + AF-S 14-24mm f/2.8G ED Nikkor.....	£3,899.00
Nikon D800 + AF-S 24-70mm f/2.8G ED Nikkor.....	£3,799.00
Nikon D800 + AF-S 14-24mm f/2.8G & AF-S 24-70mm f/2.8G ED Nikkor Kit.....	£5,099.00
Nikon D800E DSLR body.....	£2,889.00
Nikon D800E + MB-D12 Grip Kit.....	£3,275.00
Nikon D800E + AF-S 14-24mm f/2.8G ED Nikkor.....	£4,209.00
Nikon D800E + AF-S 24-70mm f/2.8G ED Nikkor.....	£4,109.00
Nikon D800E + AF-S 14-24mm f/2.8G & AF-S 24-70mm f/2.8G ED Nikkor Kit.....	£5,409.00
Nikon MB-D12 Grip for D800E/D800.....	£379.00
Nikon D700 SLR body.....	£1,629.00
Nikon D700 + AF-S 14-24mm f/2.8G IF-ED Kit.....	£2,949.00
Nikon D700 + AF-S 24-70mm f/2.8G IF-ED Kit.....	£2,849.00
Nikon D700 + AF-S 14-24mm & 24-70mm f/2.8G Kit.....	£4,170.00
Nikon D700 + MB-D10 Grip.....	£1,849.00
Nikon D300S SLR body.....	£1,099.00
Nikon D300S + MB-D10 Grip.....	£1,299.00
Nikon D300S + AF-S 16-85mm f/3.5-5.6G ED VR DX.....	£1,545.00
Nikon D300S + AF-S 18-200mm f/3.5-5.6G VR II Kit.....	£1,699.00
Nikon D7000 SLR body.....	£899.00
- AFTER £80.00 CASHBACK PRICE WILL BE £819.00	
Nikon D7000 + 18-105mm f/3.5-5.6G VR DX IF-ED Kit.....	£1,089.00
- AFTER £80 CASHBACK PRICE WILL BE £1,009.00	
Nikon D7000 + 18-200mm f/3.5-5.6G VR II DX IF-ED Kit.....	£1,515.00
- AFTER £80 CASHBACK PRICE WILL BE £1,435.00	
Nikon D7000 + MB-D11 Kit.....	£1,135.00
- AFTER £80 CASHBACK PRICE WILL BE £1,055.00	
Nikon D90 SLR body.....	£569.00
Nikon D90 + 18-105mm f/3.5-5.6G VR DX IF-ED Kit.....	£749.00
Nikon D90 + 18-200mm f/3.5-5.6G VR II DX IF-ED Kit.....	£1,165.00
Nikon D5100 SLR body.....	£535.00
- AFTER £50 CASHBACK PRICE WILL BE £485.00	
Nikon D5100 + AF-S 18-55mm f/3.5-5.6G VR DX Kit.....	£625.00
- AFTER £50 CASHBACK PRICE WILL BE £575.00	
Nikon D3100 body.....	£369.00
- AFTER £30 CASHBACK PRICE WILL BE £339.00	
Nikon D3100 + AF-S 18-55mm f/3.5-5.6G VR DX Kit.....	£435.00
- AFTER £30 CASHBACK PRICE WILL BE £405.00	
*NIKON CASHBACK promotion offering up to £100 cashback on selected Nikon D-SLR cameras until 30th May 2012 inclusive	

NIKON 1 SYSTEM

Nikon 1 V1 10-30mm Kit - Black/White.....	£669.00
Nikon 1 V1 10mm Kit - Black/White.....	£725.00
Nikon 1 V1 10-30mm & 30-110mm Twin Kit - Black/White.....	£799.00
Nikon 1 J1 10-30mm Kit - Black/White/Silver/Red.....	£445.00
Nikon 1 J1 10mm Kit - Black/White/Silver/Red.....	£495.00
Nikon 1 J1 10-30mm & 30-110mm Twin Kit - Black/White/Silver/Red.....	£575.00

AF-S & AF DX NIKKOR LENSES

10.5mm f/2.8G AF DX ED Fisheye.....	£529.00
AF-S 35mm f/1.8G DX.....	£165.00
AF-S 10-24mm f/3.5-4.5G IF-ED DX.....	£669.00
AF-S 12-24mm f/4G IF-ED DX.....	£815.00
AF-S 16-85mm f/3.5-5.6G ED VR DX.....	£449.00
AF-S 17-55mm f/2.8G DX IF-ED.....	£1,065.00
AF-S 18-55mm f/3.5-5.6G VR ED DX.....	£155.00
AF-S 18-105mm f/3.5-5.6G VR DX IF-ED.....	£225.00
AF-S 18-200mm f/3.5-5.6G VR II DX IF-ED.....	£619.00
AF-S 55-200mm f/4-5.6G VR DX IF-ED.....	£245.00
AF-S 55-300mm f/4.5-5.6G DX VR.....	£299.00

AF FX NIKKOR LENSES

14mm f/2.8 AF ED.....	£1,219.00
16mm f/2.8 AF Fisheye.....	£599.00
20mm f/2.8 AF.....	£465.00
24mm f/2.8 AF.....	£335.00
28mm f/2.8 AF.....	£225.00
35mm f/2D AF.....	£255.00
50mm f/1.8D AF.....	£109.00

50mm f/1.4D AF.....	£235.00
85mm f/1.8D AF.....	£299.00
85mm f/1.4D AF IF.....	£899.00
105mm f/2D AF-DC.....	£795.00
135mm f/2D AF-DC.....	£969.00
180mm f/2.8D AF IF-ED.....	£625.00

AF-S FX SILENT WAVE NIKKOR LENSES

AF-S 24mm f/1.4G ED.....	£1,649.00
AF-S 35mm f/1.4G.....	£1,395.00
AF-S 50mm f/1.4G IF.....	£305.00
AF-S 50mm f/1.8G IF.....	£185.00
AF-S 85mm f/1.4G.....	£449.00
AF-S 85mm f/1.8G.....	£1,395.00
AF-S 14-24mm f/2.8G IF-ED.....	£1,325.00
AF-S 16-35mm f/4G ED VR.....	£850.00
AF-S 17-35mm f/2.8D IF-ED.....	£1,495.00
AF-S 24-70mm f/2.8G IF-ED.....	£1,225.00
AF-S 24-120mm f/4G ED VR.....	£839.00
AF-S 28-300mm f/3.5-5.6G ED VR.....	£735.00
AF-S 70-200mm f/2.8G VR II IF-ED.....	£1,629.00
AF-S 70-300mm f/4.5-5.6G VR IF-ED.....	£435.00
AF-S 200-400mm f/4G VR II IF-ED.....	£4,999.00
AF-S 200mm f/2G VR II IF-ED.....	£4,295.00
AF-S 300mm f/4D IF-ED.....	£995.00
AF-S 300mm f/2.8G VR II IF-ED.....	£4,149.00
AF-S 400mm f/2.8G VR IF-ED.....	£6,895.00
AF-S 500mm f/4G VR IF-ED.....	£5,995.00
AF-S 600mm f/4G VR IF-ED.....	£7,250.00
TC-14E II 1.4x teleconverter.....	£315.00
TC-17E II 1.7x teleconverter.....	£315.00
TC-20E III 2x teleconverter.....	£399.00

AF FX ZOOM-NIKKOR LENSES

18-35mm f/3.5-4D AF IF-ED.....	£495.00
24-85mm f/2.8-4D AF IF.....	£520.00
80-400mm f/4.5-5.6D AF VR IF-ED.....	£1,189.00

AF & AF-S MICRO-NIKKOR LENSES

AF-S 40mm f/2.8G DX Micro.....	£219.00
60mm f/2.8D Micro.....	£339.00
AF-S 60mm f/2.8G ED Micro.....	£399.00
AF-S 85mm f/3.5G VR DX IF-ED Micro.....	£415.00
AF-S 105mm f/2.8G AF-S VR Micro IF-ED.....	£619.00
200mm f/4D AF Micro IF-ED.....	£1,295.00

NIKON SPEEDLIGHTS

SB-910 Speedlight.....	£369.00
SB-700 Speedlight.....	£245.00
SB-400 Speedlight.....	£125.00
SB-R1C1 Close-Up Commander Kit.....	£599.00
SB-R1 Close-Up Remote Kit.....	£419.00
SU-800 Wireless Speedlight Commander.....	£275.00
SB-R200 Wireless Remote Speedlight.....	£185.00

MANUAL FOCUS NIKKOR AIS LENSES

20mm f/2.8 Nikkor.....	£901.00
24mm f/2.8 Nikkor.....	£608.00
28mm f/2.8 Nikkor.....	£615.00
35mm f/1.4 Nikkor.....	£1,227.00
45mm f/2.8P Nikkor, chrome.....	£325.00
50mm f/1.4 Nikkor.....	£597.00
50mm f/1.2 Nikkor.....	£743.00
180mm f/2.8 ED Nikkor.....	£799.00

ZOOM-NIKKOR MANUAL AIS LENSES

28-85mm f/3.5-4.5 Zoom-Nikkor.....	£599.00
------------------------------------	---------

SPECIAL PURPOSE: PERSPECTIVE

CONTROL AND MICRO-NIKKOR LENSES

24mm f/3.5D PC-E ED Nikkor.....	£1,395.00
28mm f/3.5 PC Nikkor.....	£1,195.00
45mm f/2.8D ED PC-E Nikkor.....	£1,395.00
55mm f/2.8 Micro-Nikkor.....	£541.00
85mm f/2.8D ED PC-E Nikkor.....	£1,375.00
105mm f/2.8 Micro-Nikkor.....	£1,047.00
200mm f/4 Micro-Nikkor.....	£895.00
PC: Perspective Control, PC-E: Tilt/Shift-Perspective Control	

Prices include 20% VAT. Prices Subject to Change. E.&O.E.

TO ORDER TELEPHONE 020-7828 4925

PROBABLY THE WIDEST RANGE
OF NEW & SECONDHAND
Nikon IN THE WORLD

☎ 020-7828 4925

EST. 1985 – THE KIND OF SERVICE OF WHICH LEGENDS ARE MADE



SPECIALISING IN THE EXCEPTIONAL

Nikon stunned the photographic world at Photokina¹ in 1970 by introducing a 220° fisheye Nikkor with an astonishing speed of f/2.8. It is the world's most extreme wide-angle lens to cover the 24 x 36mm image area (at the time) with a massive glass dome which dwarfs the camera attached. The 6mm is for scientific and industrial applications and special effects when shooting portraits, architecture and interiors, etc. Lens production began in March 1972 and was only made available to special order. 6mm f/2.8 Fisheye-Nikkor lens serial no. 628024, Lens construction: 12 elements in 9 groups, Picture angle: 220°, Diaphragm: Automatic, Aperture scale: f/2.8-f/22 on both standard and aperture-direct-readout scales, Weight: 5200g, Dimensions: 236mm dia. x 171mm long (overall); 160mm extension from lens flange, Distance scale: graduated in metres and feet from 0.25m (0.9ft) to infinity (∞), Filters: built-in skylight (LIBC), medium yellow (Y48), deep yellow (Y52), orange (O56), and red (R60) Front lens cap: Slip-on, delivered in a rugged metal case. MINT-£100,000

¹Photokina is the world's leading imaging fair in Cologne.

Photograph by Tony Hurst



TO ORDER TELEPHONE
020-7828 4925

Right: Kurlash, undated, unknown photographer

Far right: Portrait of man (with neck skin pulled up), 19th century, unknown photographer

Bottom left: Duck and cover, 1960s, unknown photographer

Bottom right: Hooded witness, undated, unknown photographer



An eye for a picture

Collector, curator and consultant **WM Hunt** explains his process of collecting photographs and describes what it is about an image that captures his imagination. He talks to **Oliver Atwell**

THE ART of collecting is something most of us have experienced. It's a human trait to dedicate ourselves to gathering and preserving objects that we're fond of. For some, it's a phase they grow out of or become tired with, but for others, like WM Hunt, it becomes an obsession that can dominate their lives.

WM Hunt, known as Bill to his friends, has been collecting photographs for around 30 years, and has built up a reputation as a serious and influential collector, curator and consultant. His knowledge and eye for photography are well known and soon he will be seen chairing the 2012 Honorary Judging Committee at the Sony World Photography Awards in London. He has also produced a book, *The Unseen Eye*, which brings together a selection of the most affecting images in his collection.

Bill is a man full of stories, but when pressed to identify where his keen eye for photography comes from he admits that he has no idea. 'I always knew that I had some

visual sense,' he says, speaking from his office in New York, 'but I can't tell you where it came from. It wasn't until I was around 50 years old that someone said to me that I had an "eye". I actually told him to go to Hell because it just sounded like a dealer trying to get me to buy a print. It was something that stuck with me, though. I thought about it a lot, and after a while I realised he was actually right.'

This 'eye' is a product of many factors, such as intuition; the experience that comes from looking at as many pictures as possible; and, crucially, the ability to maintain a vocabulary when deciding what it is about an image that he likes. 'Articulation is so important,' says Bill. 'Everybody in the Western world has the experience of looking at millions of photographs. They know the good ones from the bad ones. Even your grandmother picks up the newspaper, takes a look at the image on the first page and thinks how good or bad it is. The ability to actually talk about it is a little different.'

FINDING THE PHOTOGRAPH

Around 30 years ago, Bill bought his first image, called 'Veiled Woman' taken by Imogen Cunningham in 1910, which he found in an auction house on Madison Avenue, New York. The photograph cost \$300 and was the spark that ignited the big bang of his collecting career. Bill points out that he had never intended to start a collection of photographs; it is something that happened by accident.

'It was a tense experience for me seeing that photograph,' he says. 'It led me on the path to find more images that could function within the subconscious narrative that was developing in my head. Eventually, more and more photographs turned up and one day I'm staring at a bunch of images in my living room wondering what just happened.'

Bill explains that there is no one place in which a great image can be found. They can turn up in a variety of locations, such as on the street, online and sometimes you hear about them by word of mouth. In the words of one of Bill's favourite photographers, Joel-Peter Witkin, 'The picture's out there – you just have to find it.'

'If you leave the house and don't have the agenda to be in a receptive mood, you put yourself at a massive disadvantage,' says Bill. 'I read a lot of newspapers and magazines. I go to galleries, museums and festivals. That's how I find the photographs. I keep my eye, mind and heart open at all times. I'm always "on", as it were. I'm never not looking.'

'I was in my living room looking at a dozen pictures and it hit me like lightning that I was looking at my unconscious manifest'

PHOTOGRAPHS FROM THE SUBCONSCIOUS

Bill's attraction to the images that form the body of his collection is perhaps a little unusual. He sees the photographs that he collects as a series of portraits of himself or, more specifically, his unconscious mind.

'Early on, I was sitting in my living room looking at a dozen pictures and it hit me like lightning that I was looking at my unconscious manifest,' says Bill. 'At first I found that completely intimidating, but very quickly it became empowering. I realised then that I could challenge myself.'

What Bill means is that he was able to tackle images that some people would find offensive, such as the picture of the man falling from the tower on 9/11.

'There's something incredibly provocative about some images because they get inside people's heads and really mess with them,' says Bill. 'I like the fact that photographs can provoke an emotional response. Personally, I don't find many images upsetting. I think if you're at the point that you're getting bent out of shape over an image, then that's a little sad.'

In 2011, Bill produced his first book of images, entitled *The Unseen Eye: Photographs from the Subconscious*. It's a

title that should be taken at face value, as the 'unseen eye' refers to the denial of the gaze. All the subjects featured within the pages have one thing in common – their eyes are obscured. In Bill's book, the people featured almost stop being people – they become uncanny.

'In photography, there is a collaboration between the viewer and the subject,' says Bill. 'The artist gives you just enough information before your imagination is forced to take over. When you look at a shot, you have to make a decision about what that image says about you. Too often with portraits you're given all the information. The really successful image makes you dance around the room with it. It has to be affecting and that only happens when the image is enigmatic. Unfortunately, the downside of talking like this is that press releases and interviews often describe me as the anti-portraiture guy. I have no idea what that means.'

Bill equates the flow of a photobook to that of a dream – while you may have no idea where the journey is leading, you still find yourself willing to go along for the ride. The ability to instil that sense of trust within a reader is one of the marks of a successful collection. **AP**



SONY AWARDS

BILL will chair the 2012 Honorary Judging Committee at the Sony World Photo Awards, a competition that breaks down into five categories and recognises talent across a wide range of experience and genres. 'I was supposed to be a judge three years ago,' says Bill. 'But then the volcano in Iceland went up and I couldn't get to it. After that, I didn't hear from them for about a year. Somehow my name came back around and I was selected for the Honorary Judging Committee.'

Bill admits he has always thought of awards shows as quite boring affairs. 'I just want to get the job done so we can get in and enjoy ourselves. We'll see how I do in front of a British audience.'

● Visit www.worldphoto.org for the winners of this year's Sony World Photo Awards. See pages 22-25 for an interview with this year's Open category winner, Tobias Bräuning





AP publishes more reader photographs than any other photography magazine



Spotlight

Landscape Photographer of the Year

The search for the next Take A View, Landscape Photographer of the Year winner, is now on. The competition, founded by Charlie Waite, is already in its sixth year and has been supported by *Amateur Photographer* since its inception. The 2012 Awards are being held in association with Network Rail for the third time and there will again be a Special Award for the best picture of the British rail network.

The 2011 Award was won by Shahbaz Majeed for his image of the Tay Bridge (see left). Shahbaz won a weekend away and a tour, which is not usually available to the public, of the Severn Rail Tunnel's Sudbrook Pumping Station. The station was built to pump water from the tunnel, including that from the Great Spring, which was discovered during tunnel construction in the late 19th century. Nine further photographs were shortlisted by the judges, which can be seen on these pages. All the best entries from this year's competition will be exhibited at the National Theatre in London from November 2012.

The closing date for this year's competition is 15 July 2012 and information about categories, prizes and other entry details can be found at www.take-a-view.co.uk. Here each entrant tells us a little about their images.

Shahbaz Majeed

Tay Rail Bridge at Dusk, Dundee

1 'I shot this on the last day of December,' says Shahbaz. 'I could see that the sunset was going to be good behind the bridge, so I just waited for a train to pass and adjusted the exposure to get the train in motion'

Canon EOS 5D Mark II, 24-105mm, 0.3 secs at f/6.3, ISO 320

Taliesin Coombes

Crossing trains, Rannoch Moor

2 Taliesin says: 'The afternoon train from Fort William to Glasgow catches a brief burst of late-afternoon autumn sunshine as it descends the steep gradient, crossing over the viaduct, towards Rannoch Moor station'

Nikon D300, 18-200mm, 1/320sec at f/16, ISO 100

Ian Cameron

Poplar echoes, Culloden Viaduct, Scottish Highlands

3 'The arches of the Victorian brick-built railway viaduct are supremely elegant,' says Ian. 'Their lofty outlines form a soft grey silhouette in the misty glen. Below, a troop of skinny poplar trees stand to attention'

Contax ST, 80-200mm, 1/25sec at f/13, Fujichrome Velvia, polariser



3

4



5



Robin Coombes

After the storm, West Highlands

4 'The evening train from Mallaig catches the last rays of autumn sunshine as it crosses the Loch nan Uamh viaduct on one of my favourite railway lines, the spectacular West Highland line extension,' says Robin
Nikon D300, 18-200mm, 1/400sec at f/5.6, ISO 250

Rory Trappe

Blaenau Ffestiniog, North Wales

5 'This is a long-exposure shot of a train leaving the station at Blaenau Ffestiniog,' says Rory. 'It gives the impression that the train is thundering through the station, but the reality is that it was only doing a few miles an hour'

Canon EOS-1Ds Mark III, 24-70mm, 30secs at f/8, ISO 50

Tim Daniels

Passenger train, Leicestershire

6 'It was getting dark, so I decided to compose a shot and set the shutter speed to 30secs, before waiting to see what would come down the line,' says Tim

Canon EOS 5D, 100mm macro, 30secs at f/5, ISO 50

Dale Rockell

Twilight at Leighton Buzzard, Bedfordshire

7 Dale says: 'There's something magical about a train speeding through a station, and the Pendolino passing through Leighton Buzzard looked amazing. I really enjoy being able to capture high-resolution images like this'

Canon EOS 400D, 18-55mm, 8secs at f/5.6, ISO 400

6



7



8



9

Robin Coombes

Quiet read, Bescot,
West Midlands

8 Robin says: 'A wet and cold December evening on Bescot station as a diverted West Coast Main Line Pendolino train passes through en route to Birmingham New Street, unnoticed by a lone traveller reading a newspaper while waiting for his train' Nikon D300, 18-200mm 1/50sec at f/4.2, ISO 3200

Aaron Yeoman

Criss-cross, Hungerford
Bridge, London

9 'I was attracted by the repetition of the crosses and triangular shapes built within the bridge itself,' says Aaron, 'and the way that they naturally guide your eye towards the railway track in the foreground and the train in the background' Sony Alpha 200, 18-70mm, 1/125sec at f/8, ISO 100

10



Carl Hodge

Ulverston Viaduct, Cumbria

10 'The desire to show the speed of the train, with good depth of field in low light, proved challenging, but having composed the view I was able to wait for all the elements to come together,' says Carl Canon EOS 5D, 28-105mm, 1/2sec at f/19, ISO 1600

HUGE RANGE, LOW PRICES, KNOWLEDGEABLE STAFF

CANON



EOS600D
Now with
£50 Cashback

NIKON



50mm 1.8D
£234.99
50mm 1.4D
£109.99

FUJIFILM



Refurbished
Fuji F600
£129.99

PANASONIC



GX1
Power Zoom Kit
£549
After cashback

SONY



NEX-7
From
£949

FUJIFILM



X100
Limited Edition
£1199

USED EQUIPMENT

Canon 60D Body-Ex Demo	£699
Canon 5D MK I Body Only	£649
Canon 40D Body Only	£449
Canon 450D Body Only	£189
Canon 28-300MM L	£1699
Nikon D700 Body Only	£1499
Nikon D7000 Body Only	£749
Fuji X100	£599
Fuji S5 Pro	£499
Panasonic G3 Kit	£349

Huge range of Second Hand in stock
Visit our website and store to see more

GIOTTOS



The New Giotto's Vitruvian
VGRN tripods are designed to
offer photographers lightweight
and compact tripod kits supplied
with a ball head.

Giottos VGRN9225+5310-630	£139
Giottos VGRN9255+MH5400-652	£149
Giottos VGRN9265+5501-652	£189
Giottos VGRN8225+5310-630	£259
Giottos VGRN8265+5501-652	£329

MANFROTTO



Manfrotto MH057M0-Q5
Magnesium Ball Head
£199.99

Manfrotto 055M8-Q5
Photo Video Head



£239.99

Huge range of Manfrotto in stock.
Visit our dedicated tripod showroom

LOWEPRO

Lowepro S&F
Technical Vest
£94.99



Full range of Lowepro S&F now in stock



Magnum 400AW
£139.99

Great range of Lowepro Bags in stock
Visit our dedicated Lowepro showroom

ELINCHROM



D-Lite it 4
Studio 2 Go Set
£539

BXRi 500
Twin Flash Head Kit

£869



COTTON CARRIER

A revolutionary way to carry one or
two cameras of any size and weight

Lite Belt System
for 1 Camera
£129.99

Camera Vest Kit
£139.99

Vest & Holster Kit
£169.99



Check our website for videos

EXPERIENCE OUR AWARD WINNING SERVICE



© LEWIS HINE/GEORGE EASTMAN HOUSE/GETTY IMAGES

Young male miners, wearing their jackets and caps, with dirt on their faces, USA, c1910

Amateur Photographer's...

ICONS OF PHOTOGRAPHY

ICONIC PHOTOGRAPHER | CAMERA | PHOTOGRAPH

Lewis Hine 1874-1940

Lewis Hine's pioneering photographs highlighted poor living and working conditions, and directly helped to change US child labour laws, writes **David Clark**

LEWIS Hine was one of the great American documentary photographers. For him, the camera was a means by which he could highlight social problems, such as poverty, slum housing and child labour. Later, he used his camera to champion the positive contributions working people made to the economy. 'There were two things I wanted to do,' Hine famously remarked late in life. 'I wanted to show the things that had to be corrected and I wanted to show the things that had to be appreciated.'

Hine was born in Wisconsin in 1874. As his father died when Hine was a teenager, he did a variety of low-paid jobs, including factory work, to help support the family. Later he studied sociology at the University of Chicago before teaching nature study and geography at New York's Ethical Culture School.

While there, he was first encouraged to use photography as a teaching tool. He would take his students out to photograph the city, and afterwards encourage them to analyse the pictures and relate them to their work. Hine realised that photography had great potential as a means of documenting and drawing attention to social problems.

Hine's first significant project, started in

1905, was to record the large numbers of immigrants who were then arriving at Ellis Island in New York Harbor to start a new life in America. These people were usually regarded as second-class citizens, but Hine's respectful photographs captured their dignity, vulnerability and often their tentative hopes for the future.

Following on from this work, in 1908, Hine was employed by the National Child Labor Committee as a photographer and investigator. At this time in America, there were almost two million under-15s working in industrial jobs. There were no national laws to protect younger workers and any existing local laws were inadequate or ignored. It was Hine's job to go into factories, coal mines and textile mills around the Eastern US states to gather evidence of child exploitation.

To gain access to factories, he pretended to be an insurance agent, fire inspector or bible salesman. When inside, he would quickly set up his 7x5in glass plate, tripod-mounted camera and photograph the children in their workplace. He would also take detailed notes about them to tell the story behind the picture.

One typical caption reads:

Lewis Hine,
USA, c1930







Young spinner
in a cotton mill,
Georgia, USA,
1909

'Hine gives us an insight into the appalling working conditions endured by millions'

➡ 'Furman Owens, 12 years old. Can't read. Doesn't know his ABCs. Said, "Yes I want to learn, but can't when I work all the time." Been in the mills 4 years, 3 years in the Olympia Mill. Columbia, South Carolina.' Hine published two books on the subject in 1909, called *Child Labor in the Carolinas* and *Day Laborers Before Their Time*.

Hine amassed a large number of child labour images over an eight-year period. The children were photographed as he found them, and their blank, sad faces, often aged beyond their years, reflect a life of hard, monotonous work and little education.

In 1916, the US Congress agreed to pass the Keating-Owen Act, which placed national restrictions on the employment of children under 14 in factories and shops. The Act was later repealed as 'unconstitutional', but it was followed by state-level legislation that banned child labour. 'The work Hine did for this reform was more responsible than all other efforts in bringing the need to public attention,' wrote the chairman of the National Child Labour Committee.

At the end of the First World War, Hine began working for the Red Cross. He travelled to Europe and photographed Red Cross relief work, particularly among French and Belgian civilians who were affected by the war.

The 1920s saw the development of a new phase in Hine's work, in which he campaigned for better safety laws for industrial workers. 'I wanted to do something positive,' he later wrote. 'So I said to myself, "Why not do the worker at work? The man on the job? At the time, he was as underprivileged as the kids in the mill."'

These 'work portraits' showed industrial employees as making a contribution to the American economy and put the emphasis on man and machine working together. They were very different from Hine's earlier child-labour work and one example, his famous 'Steamfitter' photograph (1920), showed the worker as a strong, heroic figure.

He continued this work for several years, taking on commissions such as documenting the building of the Empire State Building in 1930-31. The resulting study, *Men at Work*, is one of his best-known projects. During the Great Depression, he also photographed drought relief in the southern states of America for the Red Cross and was commissioned to photograph workers at the Shelton Looms textile factory.

In the late 1930s, Hine's sporadic commissions from government and corporate bodies ended. He had always found it difficult to make a living from documentary photography, but now he got into serious financial difficulties.

In 1939, his mounting debts resulted in the loss of his home and he was reduced to applying for welfare assistance. The following year, he was admitted to New York's Dobbs Ferry Hospital where he died after an operation, aged 66.

Since Hine's death, he has become recognised as one of the pioneering documentary photographers of the 20th century. His extensive body of work gives us a fascinating insight into the appalling working and living conditions endured by millions – conditions that his photographs brought to public attention and ultimately helped to change. **AP**

BOOKS AND WEBSITES

Books: *Lewis Hine* by Mary Panzer (part of the Phaidon 55 series) offers a succinct introduction to his work. For a more detailed study, see *Lewis Hine* by Alison Nordstrom and Elizabeth McCausland (published by Distributed Art Publishers).

Websites: An extensive collection of Hine's photographs is available to view online at www.lewishinephotographs.com. More information on Hine's life and photographic techniques can be found on www.notesonphotographs.org (search for 'Lewis Hine').

Biography

1874

Lewis Wickes Hine born on 26 September in Oshkosh, Wisconsin, USA

1890-93

After his father's death, he works in an upholstery factory and does various jobs, including door-to-door selling

1900

Studies sociology and pedagogy at the University of Chicago, followed by a teacher training course

1905

Begins photographing the social conditions endured by new immigrants to the US

1907

Commissioned to photograph the Pittsburgh iron and steel workers, and shows that children were employed in dangerous conditions

1908

Becomes the director of the photography department at the National Child Labor Committee in New York

1918-19

Works in Europe as a photographer for the American Red Cross

1921-30

Carries out a range of assignments for a variety of social welfare organisations

1930-31

Commissioned to photograph the construction of the Empire State Building

1932

Publishes *Men at Work*

1932-33

Photographs textile workers for Sheldon Looms

1939

Holds an exhibition at New York's Riverside Museum, sponsored by well-known photographers including Alfred Stieglitz. In the same year, Hine's financial problems result in him losing his home

1940

Dies in poverty on 3 November, aged 66

Great Value Studio Lighting



Check out these kits - from 'Starter' to 'Everything you need'



Apollo 180 Two Head Kit comprises...

Two 180 watt heads with improved modelling light.
Two light stands - now air damped.

One 50 x 70cm softbox.

One 105cm white umbrella.

Hard carrying case for protection
- now wheeled for easy transportation.

Full range of accessories



**sold
separately**

Apollo 300 Two Head 'Creative' Kit comprises...

Two 300 watt heads with improved modelling light.

Two light stands - now air damped.

Two 50 x 70cm softboxes.

One 105cm white umbrella.

One 80cm Gold/Silver reflector.

One barn door set, snoot and honeycombe.

One lamp reflector.

One wireless four channel radio trigger.

One set colour filters.

Hard carrying case for protection - now wheeled for easy transportation.



For further information or details of stockists in your area...

ALPHA DIGITAL SERVICES LTD Tel: 0118 933 7000 Email: info@alphadigitalservices.co.uk

www.prolinestudio.co.uk

Stealth Gear

We Understand Photography

Photographers Clothing

Extreme Photographers Jacket 2
and Extreme Photographers

Trousers 2N -
available in
Green /
Urban
Grey



Extreme Detachable Fleece 2

Photographers
Gloves



All Photographers
Clothing is available in
a range of sizes

If you have difficulty
finding a supplier in your area, contact...

ALPHA DIGITAL SERVICES LTD

T: 0118 933 7000

E: info@alphadigitalservices.co.uk

For further details...

www.stealth-gear.com

Available Filters

Graduated - Brown, Blue & Sunset

Specials - Star 8, Star 4 &

Circular Polariser

GREY - ND8, ND4,

ND2 & Graduated



High Quality
Square Filter
System

Accessories

Modular
Lenshood

Standard and
Wide Angle
Filter Holder

Storage Box



All fit the Cokin
'P' system

Adapters in sizes...

49mm, 52mm, 55mm, 58mm, 62mm,
67mm, 72mm, 77mm,
82mm & 86mm

Photography Hides

One & Two Man
versions



Square
Hide

Aqua Proof Quick Hide

Accessories

Single & Double
Bean Bags



AP Testbench

Over the next few pages we present this week's **equipment tests**, **reader questions** and **technique pointers**

Polaroid PL160D Studio Series Power Zoom DSLR AF DUA Flash Around £160

Visit www.polaroid.co.uk for stockists

WHAT sets Polaroid's PL160D Studio Series flash apart from similar power-zoom Speedlite-type flashguns is the addition of a three-LED lighting panel at the front of the unit, which means that photographers can switch between stills and DSLR video without changing equipment. The LED panel can act as a model light for the flash head and will light continuously for around one hour.

I tested the Canon-fit version, and the flashgun is solidly made, with a built-in diffuser and white reflector for the flash tube. There is also a slave for remote triggering from other flashguns. A guide number (GN) of 45m @ ISO 100 makes this comparable to most mid-range flashguns at this price point, but it is only the LED panel that lifts it above the ordinary.

With a zoom range of 24–85mm, coverage is good and the main power of the light covers the required focal length. Exposure is consistent, but slightly generous at close range.

I like the inclusion of manual settings, but the minimum power of 1/16 is rather restricting compared to the 1/128 that is available on some other models. The Polaroid PL160D is simple and intuitive to use, and with the remote slave is a useful extra light in a Speedlite user's arsenal. The recycling time at full power with four new AA batteries is rather slow at 9secs, reducing to 0.5secs at minimum power. **Andrew Sydenham**



Amateur Photographer
A good-value flashgun with video lighting capability
★★★★☆

The AP guarantee to you

All our tests are conducted by people who understand the product area, as well as photography. We aim to discover any shortcomings, as well as finding those aspects that deserve praise. All our tests are thorough, honest and independent



1&1 MyWebsite From £9.99 per month

www.1and1.co.uk

MY WEBSITE from 1&1 is designed to make website creation as simple as possible. Using the appropriate template according to the business type reduces the number of additions and alterations needed. For example, a photography template has pages for galleries that can be viewed as thumbnails or as a slideshow. Image upload is possible for GIF and JPEG files only, and unlimited storage of images and documents means you will never have to delete pictures from the site to make space for new ones. Plus Package users (£19.99 per month) have access to a library containing more than 12,500 images for use. Any changes to text, font, colour scheme, logo, header graphic, layout and adding pages are well explained and quick to make.

There are other handy features, including a guestbook, links to social-networking sites, a visitor counter and Google Maps for a 'how to find us' feature. A site is also optimised for viewing on a mobile phone or tablet. Parts of the website can be password protected so only selected visitors can view it, which is ideal for private photo galleries such as a wedding. A corresponding email address is included. With monthly subscriptions starting at £9.99 (prices do not include VAT), 1&1's MyWebsite is more suitable for those who want to raise their profile in photography and make money from their work rather than the casual user.

Tim Coleman

Amateur Photographer
A quick and easy website-creation tool
★★★★☆

FORTHCOMING TESTS In the next few weeks AP hopes to run the following equipment through the most rigorous testing procedures in the industry...

Panasonic Lumix DMC-GF5

Panasonic's 12-million-pixel Lumix DMC-GF5 has a new processor and image quality claimed to match the higher-spec G3.

AP 19 May

Canon EOS-1D X

An 18.1-million-pixel full-frame sensor, extendable ISO up to 204,800 and 14fps shooting are but a few of the features sure to satisfy the pro photographer.

AP 26 May

Adobe Photoshop CS6

We look at the latest version of the software, featuring a redesigned user interface, and new content-aware move and video editing tools.

AP 26 May

Nikon D3200

The pixel race heats up once again. Nikon's entry-level DSLR has a 24.2-million-pixel sensor and Expeed 3 processor, yet costs less than £600.

AP 2 June

Sony Cyber-shot DSC-HX20V

Sony's travel-zoom compact camera features a 20x optical zoom, 18.2-million-pixel sensor and 1080p video recording.

AP 9 June



Plustek OpticFilm 8100

Plustek's budget-level **OpticFilm 8100** costs around £200, yet it boasts the same 7200ppi scan resolution as its more expensive stablemates. **Tim Coleman** puts it to the test

IF THE activity of Plustek is anything to go by, photographic film is still very much alive as the company continues to introduce new dedicated film scanners into its long-running and well-priced OpticFilm series. The line has been refreshed with three new models, which replace the last-generation scanners that were released roughly two years ago. On test is the budget-level 8100. It has the same core as the 8200i SE and 8200i Ai versions, but is far cheaper. With this in mind, it will be interesting to see whether this affordability compromises its performance.

FEATURES

At the core of all three OpticFilm scanners, and indeed the last-generation models, is a CCD image sensor with a 7200ppi optical scan resolution. The scanner does not have a motor driving the holder across like an auto-feed scanner. Instead, it operates by a manual feed, which means the scan head passes over the entire frame during a scan.

The key reason why the OpticFilm 8100 costs less than its counterparts is that the scanner lacks an infrared (IR) channel. Other than that, it is identical to the OpticFilm 8200i SE. The flagship OpticFilm 8200i Ai is the same as the 8200i SE model, but comes with a more sophisticated version of SilverFast software, bringing added benefits to workflow.

Scanners use the IR channel primarily to detect defects such as dust and scratches. IR light is blocked by dust and dirt on the photographic film, resulting in 'shadows' on the scan. A Plustek scanner with an IR channel produces a mask showing where the defects are, and uses iSRD (infrared Smart Removal of Defects) to fill in these shadow areas. The 8100 does not have this feature, so defects must be fixed manually.

A second feature that relies on the IR channel, and is therefore also not available in the OpticFilm 8100, is HDRi. Using this feature gives a 64-bit colour file, which includes the IR channel in the image file

for quick dust and scratch removal.

The dynamic range of the 8100 (indicated through its Dmax), is 3.6EV, which is a slight improvement over that of the scanner's predecessor. The company claims that the 48-bit colour HDR setting improves the dynamic range of the scan. Another option to boost the dynamic range is by selecting the multiple-exposure scan, which combines two scans that are manually selected for highlight and shadow information.

Supplied software is SilverFast SE Plus 8 and Plustek's own QuickScan software. Both are compatible with Windows XP, Vista and 7, while SilverFast is compatible with Mac OS 10.5 and higher. The inclusion of the latest version of SilverFast is the biggest difference between this and the last generation of OpticFilm scanners. For most of this test, I have scanned using the more advanced SilverFast 8 software.

BUILD AND HANDLING

Handily, the OpticFilm 8100 takes up little space on a desk. It measures a mere 272x120x119mm, which is around the size of a loaf of bread. The film holders are fed through the side near the front of the unit, and clearance of approximately 10cm is necessary when the scanner is in use.

Once the software is installed, start-up is very fast. The scanner connects to the computer via USB and is ready to go once the software program has been loaded.

SilverFast 8 has numerous exposure controls available, and for those new to the software a useful guide explains what each setting does. Some sections also have video tutorials.

Two holders are supplied with the scanner: one for up to a six-frame 35mm film strip and one for four mounted slides. Lining up a strip of film perfectly takes a little practice. Like previous versions of the scanner, the holders are then manually fed into the scanner, with a click indicating when the holder is in position. At first, I found it useful to do a quick prescan of the film to check that the correct frame is in position, and then adjust the frame area accordingly to the position of the scanned film. As the feed process is manual, each scan is done separately, which is more time-consuming than opting for batch scanning using a scanner with an auto feed.

The correct source, from negative, positive or Kodachrome, is selected, and then the colour option, which includes colour, black & white and HDR options. Exposure controls include $\pm 3EV$ exposure adjustments, midtone levels, contrast and saturation. The Pipette is a useful tool for adjusting the contrast and colour balance, with a black, grey and white point selector. Other edits include rotate/flip, unsharp mask (USM filter) and grain & noise elimination (GANE) filters.

A useful tool is the Negafix. A list of around 120 films is available, covering most popular films, such as Kodak Supra and Fujicolor Superia. Selecting the correct film ensures the colour balance and levels of

AT A GLANCE

- CCD image sensor with 7200ppi resolution
- 3.6 Dmax
- USB 2.0 interface
- Street price around £200



'The high-resolution output of the scanner does justice to negatives and slides'

the scan are more accurate than if using a standard scan.

Depending on the size of the image area, a 48-bit full-resolution colour scan in TIFF format is around 200MB, while a JPEG version is 15MB. A black & white 16-bit file is around 65MB. There are also custom options for different sizes, from 6x4in to A4.

PERFORMANCE

Once the scan button has been hit, a 200MB full-resolution colour scan takes around 2mins, including scanning, processing and saving time. Adding extra filters, such as unsharp mask or multiple exposure mode, increases the scan time. A 65MB black & white file takes virtually the

same amount of time as a colour scan.

The high-resolution output of the scanner does justice to negatives and slides. A little tweaking is necessary in SilverFast to ensure that the colours and levels are correct, but the image detail is there and excellent quality scans are possible.

Having used all the filter and exposure options and after viewing the resulting scans, I feel it is best to keep the scan settings simple. The USM and GANE filters are a little primitive compared to current editing software such as Camera Raw or Photoshop Elements. I used these filters as little as possible, but employed the exposure slider and Negafix film selector for each scan. For those without external editing software,

Above left: Scans can be optimised for the film used, in this case Kodak Supra 800, and have sharpening, and grain and noise reduction applied

Below left: While it is possible to displace the majority of dust from a negative, scratches remain and require external software to remove them

the filters improve the quality of scans compared to those without filters applied.

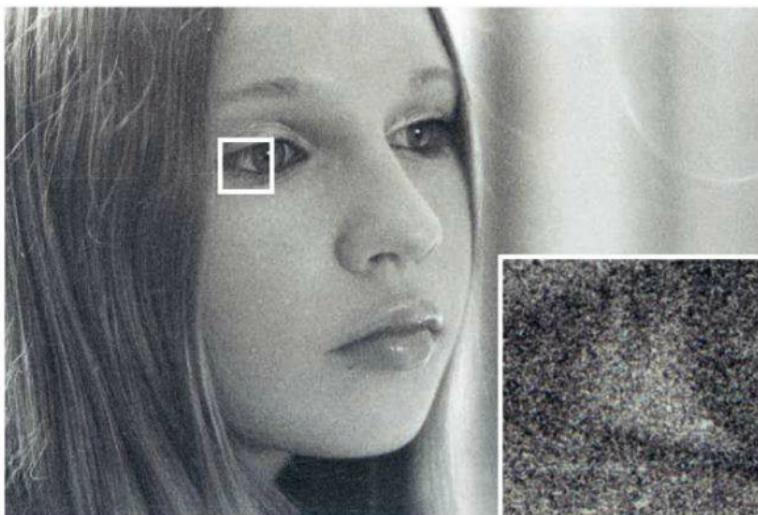
No matter how well a strip of film or mounted slide is maintained, it is very difficult to keep it free of all dust, dirt and scratches, so a blower, soft brush and gloves are essential tools. This is particularly the case when scanning film using the OpticFilm 8100 due to the lack of the IR channel. Its absence also means that more time is spent at the computer removing imperfections using external editing software.

The combination of manual film feed, cleaning film thoroughly and editing out the remaining dust and dirt makes the scanning process a lengthy one. Removing dust and scratches via editing software speeds up the workflow a little, so if you do not have external editing software then a more expensive version of the scanner would be better value. **AP**

Facts & figures

RRP	£219.99
Type	35mm film scanner with film strip and slide holder
Resolution	7200 x 7200 ppi
Maximum scan area	36.8 x 25.4 mm
Light source	White LED
Connectivity	Hi-Speed USB 2.0.
Requirements (Windows)	Microsoft Windows XP/Vista/7 2 GHz processor, 2GB RAM main memory, 10GB free space on hard disk
Requirements (Mac)	Intel-based Mac OS X 10.5 and higher 2 GHz processor, 2GB RAM main memory, 10GB free space on hard disk
Size	272 x 120 x 119 mm
Weight	Approx 1,600g (scanner only)

Plustek, 33 Mayfair Grove, Priorslee, Telford, Shropshire TF2 9GJ. Tel: 01952 210 280. Website: www.plustek.com/uk



Verdict



PLUSTEK continues to be at the forefront of affordable dedicated film scanners. With the same resolution as some of the more expensive models, and with Negafix ensuring the correct colour rendition, the OpticFilm 8100 is capable of producing excellent-quality scans.

The major downside to this budget-level model is the lack of an IR channel for removing dust and scratches. No matter how well we look after negatives, such obstructions to a scan are inevitable, and therefore require extra time to edit them out. If possible, it is worth paying the extra for one of the other models in the OpticFilm series.

ON SALE NOW

amateur
Photographer

**RAISING YOUR PHOTOGRAPHY
TO THE NEXT LEVEL**

NEW

SPRING 2012
£3.99

ADVANCED PHOTOGRAPHY SKILLS

PERFECT YOUR IMAGES

- Image management
- Dynamic range
- Wireless flash
- Print workflow
- Metering

EXPERT IMAGE EDITING

Professional software
tips and tricks



SAVE A SMALL FORTUNE

Create your own
lighting accessories



ADVANCED SHARPENING

Software techniques
to maximise detail



MACRO PHOTOGRAPHY

Learn the advanced
skills to get closer



TELEPHOTO LANDSCAPES

How to use a long
lens for landscapes

PLUS USING LAYERS ● PAINTING WITH LIGHT ● SHOOTING RAW



Pentax K-01

The **Pentax K-01** combines unusual looks with a tried-and-tested **16.28-million-pixel** sensor that is capable of excellent results. We find out how much difference the unique design makes

Richard Sibley
Technical writer



WHEN digital cameras first became popular, people were saying that reflex mechanisms, mirrors, prisms and viewfinders could all disappear. With these traditional pieces of engineering gone, cameras would no longer have to look the way they always had so they could be all sorts of new shapes and sizes.

Most manufacturers now have a compact system camera range that foregoes traditional SLR technology, with LCD screens and EVFs replacing optical viewfinders. By removing the mirror box, new mounts can be created to make interchangeable lenses smaller and lighter. But what if you kept

an existing mount and designed a digital camera that had no optical viewfinder? That is just what Pentax has done with the K-01.

Designed by Australian designer Marc Newson, the K-01 is a mirrorless system camera that uses Pentax's standard K lens mount. At its launch, it was the K-01's simple yet striking looks that drew most attention. Yet while the K-01 is unconventional when compared to its contemporaries, its core is built entirely around Pentax's DSLR range.

In this test I want to find out how the K-01's unique design works in practice, and whether there are any advantages to removing the reflex mirror and viewfinder.

FEATURES

The K-01's 16.28-million-pixel, APS-C-sized (23.7x15.7mm) CMOS sensor has been used a number of times in the past, in various different guises. It is the same

AT A GLANCE

- 16.28-million-pixel CMOS sensor
- Pentax K mount
- 3in, 921,000-dot LCD screen
- ISO 100-25,600
- Built-in flash
- Street price around £600 (body only), around £680 (with 40mm f/2.8 XS pancake lens)

sensor as that found in the Pentax K-5 and, being a Sony-made unit, it is also present in the Alpha 55, Alpha 57 and NEX-5N, as well as in the Nikon D7000. This sensor has performed extremely well in all these cameras, particularly in low light, producing minimal noise, a good dynamic range and excellent recovery of shadow detail.

Removing the reflex mechanism from a camera has a significant impact on its design and performance. With the K-01, the most obvious change is the lack of an optical viewfinder yet no option for fitting an electronic viewfinder, but more on this later. There is also no phase-detection AF system, so like most compact system cameras the K-01 relies on contrast detection.

The range of metering and exposure modes available on the K-01 will be familiar to DSLR users, as this camera has a full complement of manual exposure modes and a variety of scene options. Evaluative, centreweighted and spot metering modes are on hand to help photographers get a correctly exposed image.

As the electronics of the camera are similar to those of the K-5, most of the capabilities of that camera are also present in the K-01. The new camera shoots both raw and JPEG images, has built-in image stabilisation, a multi-exposure mode, interval timer and HDR capture mode.

The K mount, around which the K-01 is designed, has been

used in Pentax SLR cameras since 1975, so there are hundreds of different lenses that are available for use with the K-01 and, for that matter, the company's current DSLR range. This should be one of the biggest selling points for the K-01, as many photographers will have old Pentax lenses lurking in cupboards waiting to be given a new lease of life. The firm's current range of AF lenses is also very comprehensive, and Pentax has even created a new optic to complement the K-01 – an unbelievably thin 40mm f/2.8 pancake lens. For more on this, see *Features in use* (below).

8/10

BUILD AND HANDLING

Before we discuss how well the K-01 handles, we should perhaps address an issue that has caused a great deal of excitement – the camera's appearance. How a camera looks is an entirely subjective issue, so I can only offer my personal opinion. To me, the box-like shape of the K-01 is reminiscent of the Rollei 35 range of cameras, and I would like to have seen a few more curves and design features to soften the edges.

More importantly, the shape of the camera affects its handling. The K-01

Original



Pushed

A staggering amount of detail can be recovered from shadow areas

However, it is loose, flimsy and wedges into place rather than actually being a door with a catch that closes and clicks shut. It can take a few seconds to make sure this rubberised cover is firmly sealed, which is quite annoying. The SD card socket is also under this cover, but thankfully it has its own more traditional sprung door with a catch.

The buttons of the K-01 are well positioned. The exposure-mode dial can be reached with a forefinger while gripping the camera, and the shutter button is well positioned. On the rear of the camera is a fairly traditional button layout, with dual-purpose shortcut/directional control buttons and four separate buttons on the back for image playback, menu access, AEL/AFL and info. Although the way the buttons are laid out is neat, tidy and logical, the buttons themselves are too shallow and 'clicky'. Thankfully, the shutter button functions a lot better and it is comfortable to use when half-pressing to focus.

The two most noticeable buttons are the pair of red and green buttons on the camera's top plate. The red button starts and stops video recording, while the green button is a function button.

While the camera body may be new, the on-screen menus are lifted straight from Pentax's K-series DSLRs. However, you are reminded that you are using the K-01

FEATURES IN USE

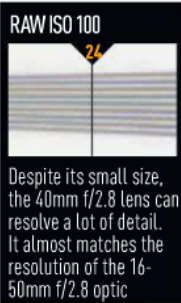
SMC PENTAX-DA 40MM F/2.8 XS LENS

COMPLEMENTING the Pentax K-01 is the 40mm f/2.8 pancake lens. It is staggeringly thin, and when mounted on the camera is not much thicker than a standard body cap. Pentax claims that, at the time of introduction, it is the world's 'thinnest interchangeable lens'. In fact, it is just 9.2mm deep, not including the mount that protrudes into the camera body. It is also light, weighing just 52g, and it can be carried around in a pocket.

Impressively for a lens as thin as this, the Pentax pancake optic comprises five elements in four groups and has an f/2.8 aperture. With a 61mm equivalent focal length, it is ideal for travel, street and portrait images, and the f/2.8 aperture makes it useful in low light.

With such a thin lens there is no manual aperture control ring, although manual focusing is possible with a very thin focusing barrel. Marc Newson has also designed this 40mm f/2.8 pancake lens, so it has the same minimalist styling as the K-01. The pair complement each other rather well, although it is strange

RRP	£289.99
Filter diameter	27mm
Lens elements	5
Groups	4
Diaphragm blades	9
Aperture	f/2.8-22
Minimum focus	24cm
Length	9.2mm
Diameter	62.9mm
Weight	52g
Lens mount	Pentax KA



to see such a thin lens on what is, comparably, quite a substantial body.

Optically, the lens is very good, almost matching the resolution chart images taken with the Pentax 16-50mm f/2.8 optic. This pancake lens is also sharp at the edges, and while there is the merest hint of red/cyan fringing in a couple of images, it is so faint that it is easily removed and won't be noticeable in most photographs.



when you turn the camera on, and the signature of its designer and the name of the camera appear on the rear screen.

When testing a compact system camera that does not have a viewfinder, I often instinctively hold it up to my eye – and I found myself doing this with the K-01. Aside from habit, I put this down to the fact that there is a viewfinder-style 'bump', that houses the pop-up flash, on top of the body, and the camera's relatively large size. The K-01 isn't all that much smaller than the Pentax K-r and, with a 16-50mm f/2.8 lens mounted, it feels as heavy as any enthusiast DSLR.

Although the K-01 is straightforward to use, it is rather disconcerting that the small furrows and ridges found on almost all other cameras are missing. The fact that there are none of the usual contours for your fingers to grip onto or rest in makes the camera a little awkward, and even uncomfortable, to use.

7/10

METERING

In bright conditions, the evaluative metering system of the K-01 produces appropriately bright images. The metering system is not afraid to blow out highlights in a sky for the sake of producing well-exposed midtones and shadow areas. In situations such as this, I found it beneficial to underexpose images slightly in order to preserve some highlight detail. I then lightened the shadows in raw conversion software where there is much more control.

In dimmer conditions, the evaluative metering seems to want to expose most

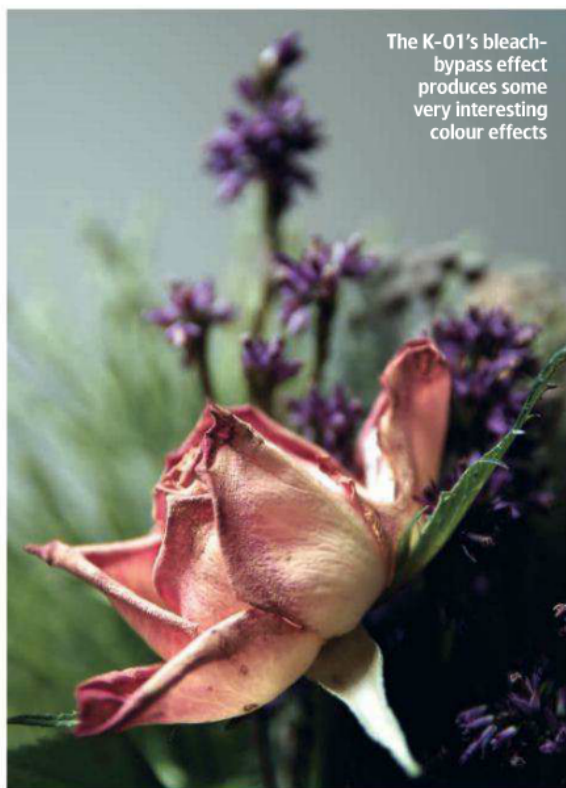


There is a choice of in-camera black & white styles. This image was taken with the red filter effect

There isn't much difference in size between the K-r and K-01, both pictured here with an 18-55mm kit lens



The K-01's bleach-bypass effect produces some very interesting colour effects



things as if they are a mid-grey tone. As a result, images can be slightly underexposed. To counter this, I needed to increase the exposure of some shots by up to 1EV to obtain the bright image I wanted. I have often had similar experiences when using Pentax DSLRs. However, one thing I do like about the K-01's metering system is that it is predictable: it is almost possible to dial in the exposure compensation required for a scene before even a test image is taken. In this respect, the K-01 feels like a camera that photographers will enjoy using and experimenting with.

For those who don't want to spend time adjusting exposures, there is an option in the custom menu to link the AF point to the exposure metering. This is a common feature on most cameras and it helps ensure that the subject is correctly exposed. What is nice is that the K-01 has the option to turn this facility on or off, which is the real control that photographers want.

8/10

AUTOFOCUS

Having no mirror box, the K-01 is reliant on contrast-detection AF rather than the phase-detection AF used in DSLRs. However, the vast majority of Pentax's current K-mount AF lenses have been

designed to work with DSLRs equipped with phase-detection AF. When used on the K-01, these lenses don't perform as fast as they would on a DSLR, taking longer to hunt back and forth to focus and generally being quite loud when doing so.

The new 45mm f/2.8 pancake lens is relatively snappy when focusing, which is understandable given the size of the lens. However, it is also quite noisy. Far quieter is the 16-50mm f/2.8 because it uses a built-in Sonic Drive Motor (SDM). Therefore, anyone wanting to be discreet when taking images with the K-01 would be advised to use SDM optics.

There are 81 selectable AF points, with three different point sizes available. A tracking mode is also present for moderately fast-moving subjects, although one of the most useful focusing options is the focus-peaking feature. This aids manual focusing by highlighting the edges of areas that are in focus, looking much like Unsharp Mask does when taken to extremes. Focus peaking makes it extremely easy to focus manually, which in turn makes the use of all classic manual-focus K-mount lenses feasible. It is also a lot of fun.

Overall, the K-01's focusing is best described as 'efficient'. While it can be sluggish with some lenses, particularly in dim conditions, in

daylight, especially with the SDM optics, it is fast enough for general use with landscapes, portraits and street-style photography.

7/10

DYNAMIC RANGE

As we have seen before with this sensor, it isn't so much the dynamic range itself that is impressive but the amount of detail that can be recovered from shadow details without introducing noise. Highlights seem to blow out at about the same point as most DSLRs.

Some of this detail can be recovered from raw files, but it is the detail in the shadow areas that is the most staggering. Where it appears that there is absolutely no colour or detail information in shadow areas, it is possible to push these areas to a bright midtone, and at sensitivities below ISO 400 this introduces virtually no noise at all.

Opening DNG files in Adobe Camera Raw and using the Highlight and Shadow sliders allows an almost HDR-like effect to be created from a single raw file. This means it is possible to slightly underexpose images to preserve highlights, and then increase the brightness in shadow areas to produce a more pleasing image. In short, the sensor allows more flexibility regarding how images are exposed and how their contrast is subsequently adjusted.

8/10

WHITE BALANCE

The colour settings of the K-01 are the same as those used on the Pentax range of DSLRs. The majority of these settings, such as portrait, muted, landscape, black & white and vibrant, are to be expected, but it is good to find a few other interesting picture effects to choose from. Three different cross-process colour effects are available, with the option to customise and save up to three more. Also included is a bleach-bypass effect.

Not included are the toy camera and pseudo tilt-shift lens effects that we have seen in many cameras released over the past year. Although I enjoy using these effects on point-and-shoot models, I rarely, if ever, use them on compact system cameras or DSLRs, so I don't particularly see their omission from the K-01 as a negative point.

The AWB setting works very well – and perhaps a little too well. The results are very close to neutral, but this can leave images looking devoid of any natural colour. Outside in overcast conditions, colours are very flat, whereas switching to the overcast setting produces a more pleasing and realistic image, with more colour in foliage. Similarly, when shooting inside, cream walls are rendered as a neutral grey. It is possible to adjust each of the white balance settings to taste, and I would recommend that anyone buying the K-01 spends a little time doing so. Of course, if you

Facts & figures

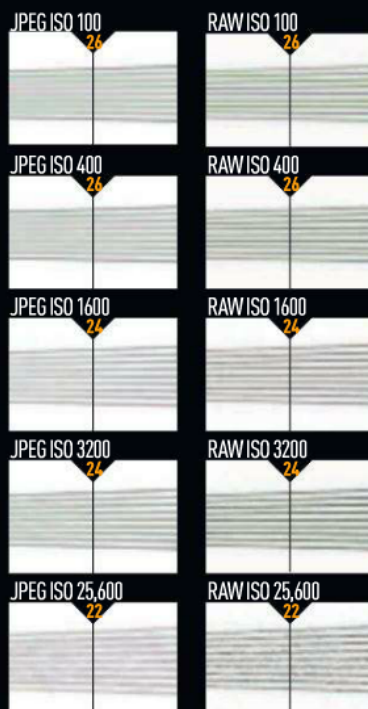


RRP	£629.99 (body only)
Sensor	16.28-million-effective-pixel, APS-C sized (23.7 x 15.7 mm) CMOS sensor
Output size	4928 x 3264 pixels
Focal length mag	1.5x
Lens mount	Pentax KAF2
File format	12-bit DNG raw, JPEG, raw + JPEG simultaneously
Compression	3-stage JPEG
Colour space	Adobe RGB, sRGB
Shutter type	Electronically controlled focal-plane shutter
Shutter speeds	30-1/4000sec in 1/3EV or 1/2EV steps plus bulb
Max flash sync	1/180sec
ISO	ISO 100-12,800 (expanded to ISO 25,600)
Exposure modes	Auto, program, aperture priority, shutter priority, manual, sensitivity priority, shutter and aperture priority, bulb
Metering system	Multi-segment, centreweighted and spot
Exposure comp	±3EV in 1/3EV or 1/2EV steps
White balance	Auto, 11 presets, custom setting, Kelvin and WB fine adjustment
White balance bracket	Yes, over 3 images
Drive mode	Approx 6fps (JPEG, Continuous Hi), Approx 3fps (JPEG, Continuous Lo) or 1fps raw
LCD	3in TFT with 921,000 dots
Viewfinder type	N/A
Field of view	N/A
Dioptre adjustment	N/A
Focusing modes	Manual (with focus peaking), AF.S, face detection, tracking
AF points	Contrast-detection AF from 81 selectable points
DoF preview	N/A
Built-in flash	Yes – GN 12m @ ISO 100
Video	1960 x 1080 pixels (16:9) at 30, 25, 24fps; 1280 x 720 pixels (16:9) at 60, 50, 30, 25, 24fps; 640 x 480 pixels (4:3) at 30, 25, 24fps; MPEG-4 AVC/H.264
External mic	Yes
Memory card	SD or SDHC
Power	Rechargeable Lithium-Ion D-LI90 battery
Connectivity	USB 2.0 Hi-Speed
Weight	560g (including battery and card), 480g (without)
Dimensions	79 x 121 x 59 mm

Pentax, Pentax House, Heron Drive, Langley, Slough, Berkshire SL3 8PN. Tel: 0870 736 8299. Website: www.pentax.co.uk

RESOLUTION & NOISE

These images show 72ppi (100% on a computer screen) sections of images of a resolution chart, captured using a Pentax 16-50mm f/2.8 lens. We show the section of the resolution chart where the camera starts to fail to reproduce the lines separately. The higher the number visible in these images, the better the camera's detail resolution is at the specified sensitivity setting.



JPEG



At ISO 12,800 luminance noise is strong, particularly in shadow areas, but images are still acceptable if kept to a reasonable size



FOCAL POINTS

Hotshoe

As well as a built-in pop-up flash, the K-01 has a hotshoe for use with Pentax-compatible flash units

Red button

This starts video capture, regardless of the current shooting mode

Green button

This is a function button and can be assigned to a number of different features. I set it to turn focus peaking on and off when manually focusing

Interface cover

Behind this cover is the memory-card socket, and USB and HDMI ports. Annoyingly, the cover is rubber, and fiddly to fit back into position



Camera shown actual size

Shooting rate

The Pentax K-01 is reasonably fast, shooting JPEG images at around 6fps. However, when shooting DNG raw files the rate drops significantly to just a single image a second.

Colour options

As well as the black version of the K-01 pictured here, a yellow version is available. In the yellow version the black rubber is replaced with yellow rubber, which makes it look a little like an underwater camera.

In-camera HDR

As we have previously seen in Pentax DSLRs, the K-01 has the ability to combine bracketed exposures into a single HDR exposure with a full range of highlight and shadow tones

Interval timer

Built into the K-01 is an interval timer that allows a set number of images to be photographed at given intervals, which is useful for time-lapse photography.

Scene mode selection



General shooting screen



AV mode showing button use



shoot raw images then any white balance issues are easily solved, but it is always a good idea to try to get the best possible starting point in-camera because it can save a significant amount of editing time later.

8/10

NOISE, RESOLUTION AND SENSITIVITY

With an ISO sensitivity of 100–25,600, the K-01 has a range 1EV smaller than that of the K-5, which uses the same sensor.

At its slowest settings, the K-01 performs as would be expected for a 16.28-million-pixel camera and it is able to resolve up to around 26 on our test chart. When images are captured as DNG raw files they can be sharpened a little more, and the result is the appearance of more detail being resolved. In reality, the lines on the chart do start to merge, although it is better to have this perceived detail than just a blur.

As the sensitivity increases, so does the noise. Luminance noise starts to creep in at around ISO 800, although colour noise isn't really a concern until ISO 1600. If shooting raw files at these sensitivities, it is fairly straightforward to reduce both types of noise at this setting without the image becoming too smudged or desaturated.

The DNG raw files reveal the true extent of colour noise, which is less prevalent in JPEG files. Again, it is easy to reduce the colour noise in raw files, and if you are prepared to live with some luminance noise then a lot of detail can still be resolved. Even at ISO 25,600, raw images can still resolve to around 22 on our test chart, although JPEG images are very soft as a result of luminance noise reduction.

Generally, image quality is very good if the K-01 is paired with a good-quality lens. There is enough detail to satisfy most enthusiast photographers, and when combined with the camera's dynamic range and colour control, images look excellent. At higher sensitivities, I would advise shooting raw files as there is a big difference in how detail and noise are handled by raw conversion software compared to the in-camera JPEG files. One of the benefits of using the DNG raw file format is that almost all photographers will have the software required to work with and edit these files, even if they have previously found raw images intimidating to use.

27/30

LCD, LIVE VIEW AND VIDEO

As I have already stated, I often found myself instinctively holding the K-01 to my eye, only to remember that there is no optical viewfinder. Neither is there the option to add an electronic viewfinder to an accessory socket.

Considering there is a lot of blank space on the minimalist body of the K-01, and that it already has a raised bump on the top plate for the pop-up flash and hotshoe, I find it



The metering and colour rendition of the Pentax K-01 are perfect for landscapes

surprising that an EVF, or at least the option for one, has been omitted. The size and shape of the K-01 almost cries out for an EVF, and when you consider that there are smaller compact system cameras available that include a built-in EVF, I consider it a major omission.

One of the reasons I believe a viewfinder is necessary is because the K-01's screen is very reflective. In bright sunlight, I struggled to use the screen to compose my images. On a number of occasions I had to take images almost blind and then shade the screen with my hand to review them before attempting to recompose.

Increasing the screen's brightness helped a little, but it could still do with a better anti-reflective coating, especially as the lack of a viewfinder means that the screen must be relied upon.

Like most other new cameras, the K-01 records full HD video at 1920x1080 pixels, with three different quality settings: good, better and best. Footage is saved in the MPEG-4 format using H.264 compression. Sound is recorded in stereo, and there is an external mic input, as well as HDMI output.

Video footage looks very good, but when using AF the lens searches back and forth, which obviously looks awful when recorded, so I would recommend manually focusing. When using a large lens, such as the 16–50mm f/2.8, using the large manual-focus ring to focus works well and feels as good as on any DSLR.

As well as being able to adjust the exposure compensation when shooting video, there are also options to use aperture priority and manual-exposure modes, which makes the K-01 a useful tool for videographers. There is also that wealth of exotic K-mount lenses at reasonable prices, and the fact that many of these older lenses are manual focus will make no difference when shooting video, given that it is the preferred focusing method.

7/10

Competition



Pentax K-r

TESTED AP 29 JANUARY 2011



Sony NEX-5N

TESTED AP 10 DECEMBER 2011

PHOTOGRAPHERS who want a small, light camera with a Pentax K mount should consider the Pentax K-r DSLR as an alternative. It is smaller and lighter than the K-5, which uses the same 16.28-million-pixel sensor as the K-01. Although the K-r has a lower 12.1-million-pixel resolution, the images are very good and it has most of the features of the K-01 but with a shooting rate of up to 6fps.

With the K-01 not being especially small or light, prospective buyers might look to the Sony NEX-5N. This also has a 16.28-million-pixel sensor, but is smaller and lighter, and there are third-party K-mount adapters available. It costs around £170 less than the K-01, but around £120 should be factored in for the NEX-to-K-mount adapter.

Verdict

AS PHOTOGRAPHERS, we should be interested in how our photographs, not our cameras, look and to judge the K-01's appearance in this test would be purely subjective. What is important about a camera, though, is that it feels comfortable for a photographer to use, and while all the K-01's controls are in the correct places, it feels very much like a box with buttons.

In a compact system camera there are advantages to the lack of mirror box, namely a reduction in the size of the body and lenses. With no moving mirror, the shooting rate is often better than a comparable DSLR. By using the existing K mount, the K-01 has none of these advantages. In size and weight, it is not much different from an entry-level DSLR.

However, as would be expected from Pentax, the image quality is excellent, as is the huge range of available lenses.

Pentax K-mount users looking for a compact system camera may be intrigued by the K-01, but if they require a small, light camera for travelling they may be better served by a smaller compact system camera and a suitable K-mount adapter.

Amateur Photographer
Tested as
Enthusiast CSC
Rated Very good
80%

FEATURES	8/10
BUILD/HANDLING	7/10
NOISE/RESOLUTION	27/30
DYNAMIC RANGE	8/10
AWB/COLOUR	8/10
METERING	8/10
AUTOFOCUS	7/10
LCD/VIEWFINDER	7/10

SRB~Griturn

Quality Photographic Accessories

Square Filters

A+P Filter Holdersfrom **£5.00**
A+P Adaptor Rings.....from **£4.00**
ND Filters.....from **£12.50**



ND or
ND Grad
Filters
(A or P) from
£12.50 each

Set of 4 ND or ND Grad **£46.00**

Listed Among The Top 10 Landscape Accessories in
'Amateur Photographer' magazine and scores...
max
5 stars ★★★★★
Gold and Value Award in 'Digital Camera'
magazine group ND test Sept 2011

Sunset Filters.....from **£12.50**
Colour Filters.....from **£12.50**
Star Effect Filters.....from **£10.95**
Lee Filters **Stocked**

Round Filters

UV Filters.....from **£6.00**
Skylight Filters.....from **£8.00**
Circular Polarisers.....from **£18.95**
ND Filters.....from **£14.00**
Star Effect Filters.....from **£14.00**
Infra Red Filters.....from **£19.95**
Colour Filters.....from **£14.00**
Kood Filters, Hoya Filters **Stocked**

Adaptors

Canon EOS - Nikon, OM,
Leica R, Contax.....from ea **£22.95**
Canon EOS - FD.....from **£55.95**
Micro 4/3 - Canon, M42,
Leica M, Nikon,
Nikon G,from ea **£39.95**
Micro 4/3 - Tamronfrom **£25.95**
Sony NEX - Canon, Nikon,
Alpha, Pentax,
Leica M.....from ea **£29.95**

This is a tiny example of the adaptors we stock

Macro Accessories

Close Up Lens Sets.....from **£25.00**
Coupling Rings.....from **£12.95**
Reversing Rings.....from **£12.95**
Manual Extension Tubes.....from **£17.50**
Auto Extension Tubes.....from **£79.95**
Bellows Units.....from **£49.95**

NEW LOWER PRICES!!

Right Angled View Finder.. **£39.95**

Stepping Rings

NEW LOWER PRICES!!
All Known Sizes.....from **£2.95**

T Mounts

All Camera Makes.....from **£8.00**

**Call for free
Catalogue
01582 661878**

www.srb-griturn.com

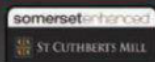
Check site for special offers... eg P Filter Holder + Adapter Ring in
Micro Fibre Cleaning Cloth Bag only **£7.95**

on-linepaper.co.uk

The online paper specialists



The whole range in stock for
next day delivery



Bockingford, Somerset
Enhanced, new Photo Satin



Platine Fibre Rag, HiGloss
and the new HD Canvas



Silver Rag, Portfolio and the
super Dmax, Museo Max



Gloss, Pearl, Fine Art papers
and quick delivery



Platinum Baryta and the new
Natural Textured



The whole range at fantastic
web prices

We stock:

Canson, Hahnemühle, PermaJet, Epson, Ilford, Innova,
Fotospeed, Somerset, FujiFilm, Kodak, Museo, Hawk
Mountain and Imajet

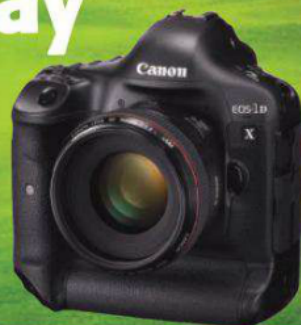
Call 01892 771245 or email sales@onlinepaper.co.uk

Like us on Facebook for more great offers

Spring Show

2012 features the **NEW**
Canon EOS 5D Mk III
Nikon D800
Fuji X-Pro 1

Quiz the experts from **Canon**,
Nikon, **Fuji** and more on all
the latest camera gear - with
seminars throughout the day.
Join in the fun at the
Dudsbury Golf Club,
Ferndown on Tuesday
15th May



**FOLLOW
@CASTLECAMERAS
ON TWITTER**



www.castlecameras.co.uk
329 Wimborne Road, Winton (01202) 526606
11 Endless Street, Salisbury (01722) 339909

Ask AP

Let the AP team answer your photographic queries



PRICE DIFFERENCE

Q I am looking to buy a bridge camera and like the Panasonic Lumix DMC-FZ150, but I see the Leica V-Lux 3 is very similar apart from the price. Are there any significant differences between the two cameras that explain why the Leica is more expensive? I am aware that Leica can supply extra software with the V-Lux 3, but apart from that they look the same. **Ian Boder**

A Panasonic's Lumix DMC-FZ150 and Leica's V-Lux 3 are indeed very similar cameras. Both have a 12.8-million-pixel sensor and a 24x, 28–672mm equivalent zoom lens, plus PASM exposure modes, raw capture, and stills and video shooting options. However, more than £200 separates them in terms of list price.

As you've noted, the V-Lux 3 comes with different software to the FZ150, with a licence for Adobe Photoshop Elements and Adobe Premiere Elements that would cost you £119.14 if you bought them online from Adobe (although when I looked there was a '30% off' offer reducing this to £83.40). That arguably justifies some of the financial difference, but if you have photo and video-editing software already it's something of a moot point.

Perhaps a more notable difference lies in the firmware used by the cameras, which leads to a subtle

difference in the way in which the images are processed. It would be unfair to describe one as 'better' than the other, but they are slightly different (notably in terms of their colour rendition), based purely on the look that each manufacturer prefers. Of course, if you shoot raw files – or simply edit your images – this is somewhat redundant, as you are free to adjust the colour as you see fit.

Returning to more measurable differences, the Leica comes with a two-year warranty, compared to Panasonic's one-year warranty, so there's a bit of added peace of mind there, but it's up to you how much value you place on it.

So that leaves us with one further element that separates these cameras: what I will call the 'red-badge effect'. For some people, just having that red Leica roundel on their camera will fully justify any premium price.

Chris Gatcum

ASK...

Be it about modern technology, vintage equipment, photographic science or help with technique, here at AP we have the team that can help you. Simply email your questions to: apanswers@ipcmedia.com, via twitter (@ap_answers) or by post to: **Ask AP, Amateur Photographer Magazine, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU.**



COLOUR CONVERSION

Q I own a Leica D-Lux 4 camera and shoot raw black & white images. Why, when I load the pictures into the Capture One software that came with the camera, are they converted into colour? **James Gilbert**

A When you set your camera to record raw files, you are essentially switching off all the in-camera processing that would be applied to a JPEG. This allows you to benefit from the higher bit depth that raw files offer (for improved image quality), but you have to process the image manually – elements such as white balance, sharpness and saturation can be changed in your raw-conversion software.

The reason your black & white raw files are converted to colour when you open them in Capture One is because the black & white mode on your camera counts as in-camera processing (it's basically a colour/saturation adjustment), so it is not 'embedded' in the raw file. Instead, the camera takes the raw (colour) data from the sensor and leaves it to you to convert it to black & white, using either your raw software or in an image-editing program.

The reason the camera shows you a black & white image on the LCD screen is that the camera displays a JPEG preview of your raw files, which is processed according to the current camera settings. It is not, however, what is being recorded. **Chris Gatcum**

FROM THE AP FORUM

Formatting a memory card

Steve52 asks Should you format a memory card in the camera or on a computer? Also, when I go to download pictures from one particular card, a message asks if I want to 'scan' the card first. I usually say 'no', just in case the scan wipes the card, but is it safe to do so? It is only one card and none of my others.

AP GLOSSARY

IMAGE CIRCLE

Lenses don't produce a rectangular image that neatly covers your film or sensor, but instead project a circular image, known as the 'image circle'. For any given format this needs to be big enough so it covers the film or sensor because if the image circle is too small the corners of the image may darken (vignette) or get cut off. This is why you can use medium-format lenses on 35mm film cameras (the resolving power of the lens notwithstanding), but not the other way round.

When it comes to designing a lens, the optical system is often developed so the image circle is only slightly larger than the area it needs to cover. This keeps material usage (and therefore the cost, size and weight of the lens) to a minimum. In the digital age, the use of different sensor sizes has meant that some lens manufacturers now produce two lines of lenses: one for full-frame imaging sensors and the other for the smaller format (APS-C) sensors.

The key difference between them is the

size of the image circle they produce, with lenses designed for full-frame sensors having a larger image circle. This means that full-frame lenses can be used on cameras with either a full-frame or an APS-C-sized sensor, but the smaller image circle produced by a lens designed for an APS-C-sized sensor means it can only be used with a small-format sensor.

Manufacturers indicate that the lens is designed for a smaller format sensor by using the following acronyms in the name:

MAKE	DESIGNATION
Canon	EF-S
Nikon, Tokina	DX
Olympus	N/A
Panasonic	N/A
Pentax	N/A
Sigma	DC
Sony	N/A
Tamron	Di II

PHOTOSHOP VERSIONS

Q When you write about using Photoshop, do you mean CS5 or Elements? My wife wants to get me a program for my birthday, but we can't afford CS5. **D Rooney**

A I always use Photoshop CS5 for the *Retoucher's Guide* because it is the de facto standard for image editing. However, many Photoshop tools are common between CS5 and Elements. Levels, Curves and layers have appeared in

both programs for some time, and advanced controls such as layer masks arrived in Elements 9. As a result, similar results can often be achieved in both Adobe programs, although the menus may be different.

Similarly, non-Adobe image-editing software such as Corel's PaintShop Pro (Windows-only) and the open-source GIMP also contain equivalent tools. Again, these will probably be in slightly different locations on the menu, but you should be able to replicate most of the tutorials that you see in AP using these programs. **Chris Gatcum**

PhilW replies I format in-camera before re-using a card. I can't be certain if this is best practice or not, but it has always worked and never given me any problems.

Bob Maddison replies Always format a card in the camera, as this ensures that the card is compatible with the camera. If you format using your computer, your camera may not recognise it. On the other hand, most computers will cope with any normal card format.

There is usually no harm in scanning a card in your computer – it just takes time. If there is a problem (rare), then you will have to decide what action to take, but until then forget about it!

GeoffR replies I think some explanation is required here. When you format a card in the camera, the camera creates a couple of folders

on the card. The camera then saves each image in the lower of the two folders, which is where it is programmed to save them.

When you format the card in a computer, these folders aren't created, although the computer may create folders of its own. The camera won't recognise these, and although it may still be able to save images, you may have problems. Thus, it is generally recommended that memory cards are formatted in the camera before use.

AlexMonro replies I always format in the camera – I have heard of some cards formatted on a computer occasionally becoming corrupted. Also, never erase individual files, just format the entire card (in-camera) after uploading the images to the computer. Erasing individual files and then taking more pictures may lead to fragmentation.

In next week's AP

On sale Tuesday 8 May

INFRARED SPECIAL

We explore ways that you can shoot infrared images, from compacts to camera conversions, and show you how to take better IR shots

IR CONVERSION



CONVERTING YOUR DSLR

We explain what's involved in converting a digital SLR camera to take infrared images

COMPACT CAMERAS FOR IR

How to use a compact camera to capture infrared light

INFRARED SOFTWARE TECHNIQUE

Find out how to create IR-style pictures using image-editing software

AP GUIDE TO...



SHOOTING INFRARED

How to set your camera's white balance, focus and exposure for IR images, plus a host of top tips

YES! I WOULD LIKE TO SUBSCRIBE TO AMATEUR PHOTOGRAPHER AND SAVE UP TO 35%

- ☐ **Direct Debit:** £22.80 every 3 months, **saving 35%** off the full price of £35.11
- ☐ **2 Years (102 issues):** £182.40, **saving 35%** – full price of £280.90
- ☐ **1 Year (51 issues):** £98.30, **saving 30%** – full price of £140.45

YOUR DETAILS

Mr/Mrs/Ms/Miss: Forename:

Surname:

If you'd like to receive emails from IPC & Amateur Photographer containing news, special offers, product and service information and take part in our magazine research via email, please include your email below.

Email:

Address:

Postcode:

Home Tel No. (incl area code):

Would you like to receive messages from IPC & Amateur Photographer containing news, special offers, product and service information and take part in our research? If yes, please include your mobile phone number here

Mobile:

Year of Birth:

I WOULD LIKE TO SEND A GIFT TO

Please ensure you also complete 'Your Details' section above. To give more than one subscription, please supply addresses on a separate sheet.

Mr/Mrs/Ms/Miss: Forename:

Surname:

Address:

Postcode:

If the person you're buying this subscription for is under 18, please add their date of birth below.

Year of Birth:

CHOOSE YOUR METHOD OF PAYMENT

Cheque/postal order made payable to IPC Media Ltd. for £

Credit Card: ☐ Amex ☐ Visa ☐ VisaDebit ☐ Mastercard ☐ Maestro (UK only)

Card No.:

Start Date: / / Maestro only Issue No.: / / Maestro only Expiry Date: / /

Signature: Date:

(I am over 18)

I would like to pay £22.80 by 3 monthly Direct Debit

(complete details below)

Direct Debit Instructions

For office use only Originator's Reference – 764 221



Name of bank:

Address of bank:

Postcode:

Name of account holder:

Acct no: Sort code:

INSTRUCTION TO YOUR BANK OR BUILDING SOCIETY

Please pay IPC Media Ltd., Direct Debits from the account detailed on this instruction subject to the safeguards detailed by the Direct Debit Guarantee. I understand that this instruction may remain with IPC Media Ltd. and if so, details will be passed electronically to my bank or building society.

Signature: Date:

(I am over 18)

Open to news subscribers only. Direct Debit offer is available to UK subscribers only. Please allow up to six weeks for delivery of your first subscription issue (up to eight weeks overseas). The full subscription rate is for one year, 51 issues and includes postage and packaging. If the magazine ordered changes frequency per annum, we will honour the number of issues paid for, not the term of the subscription. Offer closes 30th June 2012. For enquiries from the UK please call: 0844 848 0848, for overseas please call: +44 (0)330 3330 233 or e-mail: ipcsubscriptions@ipcmedia.com. Amateur Photographer, published by IPC Media Limited, will collect your personal information to process your order. Amateur Photographer and IPC Media would like to contact you by post or telephone to promote and ask your opinion on our magazines and services. Please tick here if you prefer not to hear from IPC Media. IPC Media may occasionally pass your details to carefully selected organisations so that they can contact you by telephone or post with regards to promoting and researching their products and services. Please tick here if you prefer not to be contacted. IPC Media who publish Amateur Photographer would like to send messages to your mobile with offers from carefully selected organisations and brands, promoting and researching their products and services. If you want to receive messages please tick here. IPC Media would like to email you with offers from carefully selected organisations and brands, promoting and researching their products and services. If you want to receive these messages please tick here.

13H



THE DIRECT DEBIT GUARANTEE - This Guarantee is offered by all banks and building societies that accept instructions to pay Direct Debits. If there are any changes to the amount, date or frequency of your Direct Debit IPC Media Ltd will notify you 10 working days in advance of your account being debited or as otherwise agreed. If you request IPC Media Ltd to collect a payment, confirmation of the amount and date will be given to you at the time of the request. - If an error is made in the payment of your Direct Debit, by IPC Media Ltd or your bank or building society you are entitled to a full and immediate refund of the amount paid from your bank or building society - If you receive a refund you are not entitled to the amount paid from your bank or building society - If you cancel a Direct Debit at any time by simply contacting your bank or building society. Written confirmation may be required. Please also notify us.



Complete the form & send FREEPOST:

Amateur Photographer Subscriptions, FREEPOST
CY1061, Haywards Heath, West Sussex RH16 3BR.

(No stamp required)

SUBSCRIPTION OFFER

amateur
Photographer

**SUBSCRIBE TODAY
FROM AS LITTLE AS**

£7.60
A MONTH*

GREAT REASONS TO SUBSCRIBE ...

- SAVE UP TO 35% ON THE FULL PRICE
- ENJOY HOME DELIVERY
- NEVER MISS AN ISSUE ALL YEAR ROUND
- A GREAT GIFT IDEA

*when you subscribe by quarterly UK Direct Debit

OVERSEAS
SUBSCRIBERS
**SAVE
20%**



amateurphotographersubs.co.uk/may



Call 0844 848 0848

Call and quote code **131** Lines open 7 days a week from 8am - 9pm (UK time)

Marketplace

Dealer and Classified Guide

To advertise please call 020 3148 2516 Fax 020 3148 8155 e-mail dave_stone@ipcmedia.com

Index to advertisers

Ace Cameras.....84	Fjordes Photographic Ltd..... 78-79	On-linepaper.co.uk Ltd.....55
Alpha Digital Services Ltd .....43, 44	Grays of Westminster..... 30-31, 86	Park Cameras Ltd..... 75-77, Cover: iii
Amazing Internet Ltd.....83	Kenro Ltd.....Cover: iv	Premier Ink & Photographic..... 66-69
Camtech.....61	London Camera Exchange.....60, 74	Samsung Electronics UK Ltd.....9
Canon UK Ltd..... 18-19	Mifsud Photographic..... 70-73	SRB-Griturn Ltd.....55
Cash4cameras.....86	Morris Photographic Centre.....86	SRS Ltd.....84
Castle Cameras.....55	Nicholas Camera Company.....80	Wex Photographic..... 62-65
Clifton Cameras.....4	Nikon UK Ltd..... Cover: ii	York Cameras (London) Ltd.....85
Collectable Cameras.....85		
Dale Photographic Ltd.....81		
Digital Depot.....39		
		Classified..... 87-89

london camera exchange MANCHESTER

**BUY - SELL
EXCHANGE**

COLLECTION MAY BE ARANGED

WWW.LCEgroup.CO.UK - MANCHESTER PAGE

T:0161 236 5819, E-MAIL:manchester@LCEgroup.co.uk

Specialists in fine pre-owned cameras, lenses, binoculars and accessories

NEXT DAY DELIVERY GUARANTEED



Digital Photography

CANON EOS 10 MK II BODY COMPLETE ALL ACCESS	.....	MINT BOXED \$1,595.00
CANON EOS 10 MK II BODY COMP WITH ALL ACCESS	.....	Exc+ \$1,275.00
CANON EOS 50 BODY COMP WITH ALL ACCESSORIES	.....	MINT+ BOXED \$785.00
CANON EOS 50 BODY COMP WITH ALL ACCESSORIES	.....	Exc+ + BOXED \$599.00
CANON EOS 50 BODY COMP WITH ALL ACCESS	.....	MINT BOXED \$785.00
CANON EOS 400 10.1 MG COMPLETE WITH ALL ACCESS	.....	MINT+ \$325.00
CANON EOS 300 COMPLETE WITH ALL ACCESSORIES	.....	MINT BOXED \$625.00
CANON EOS 300 COMPLETE WITH ALL ACCESSORIES	.....	MINT+ \$225.00
CANON EOS 500 8.5 3MG + CAN 18-55 LENS + ACCESS	.....	MINT+ \$129.00
CANON EOS 400D WITH CANON 18-55 LENS + ACCESS	.....	MINT+ BOXED \$245.00
CANON POWERSHOT G8 COMPLETE WITH CHARGER	.....	Exc+ \$169.00
CANON 230 EX SPEED LITE	.....	MINT BOXED \$99.00
CANON 270 EX SPEED LITE	.....	MINT BOXED \$115.00
CANON 430 EX SPEED LITE	.....	MINT+ CASD \$125.00
CANON 430 EX MK II SPEED LITE	.....	MINT+ CASD \$169.00
CANON 430 EX SPEED LITE	.....	MINT+ CASD \$125.00
CANON 430 EX MK II SPEED LITE	.....	MINT+ CASD \$125.00
CANON 500 EX SPEED LITE	.....	MINT BOXED \$269.00
CANON 580 EX SPEED LITE	.....	MINT+ CASD \$245.00
CANON 56-42 BATT GRP FOR EOS 200/300/400	.....	MINT BOXED AS NEW \$79.00
CANON 56-42B BATT GRP FOR EOS 200/300/400/500	.....	MINT+ \$75.00
CANON 56-42 BATT GRP FOR EOS 350/400	.....	MINT BOXED \$65.00
CANON 56-44 BATT GRP FOR EOS 50	.....	MINT+ \$95.00
CANON 56-44 BATT GRP FOR 450/500	.....	MINT+ BOXED \$75.00
CANON 56-58 BATT GRP FOR EOS 50S MK II	.....	MINT+ \$189.00
CANON 56-58 BATT GRP FOR 70	.....	MINT BOXED AS NEW \$119.00
CANON 56-58 BATT GRP FOR 70	.....	MINT BOXED AS NEW \$119.00
QUANTUM TURBO + METZ AND CANON LEADS + CHGR	.....	MINT BOXED \$195.00
NIKON D7000 BODY KIT ACCESSORIES ONLY 467 ACT	.....	MINT BOXED \$975.00
NIKON D7000 BODY KIT COMPLETE + ALL ACCESSORIES	.....	Exc+ + BOXED \$935.00
NIKON D80 BODY WITH ACCESSORIES	.....	Exc+ \$245.00
NIKON D60 BODY WITH 10-55 AF-S VR NIKON LENS	.....	MINT BOXED \$395.00
NIKON SB-600 FLASH FOR D300/D300S/400	.....	MINT+ BOXED \$169.00
NIKON SB800 SPEEDLIGHT COMPLETE	.....	MINT BOXED \$295.00
NIKON SB 800 SPEEDLIGHT FLASH-IGN	.....	MINT BOXED AS NEW \$95.00
NIKON MC 36 REMOTE CONTROL	.....	Exc+ NEW \$95.00
OLYMPUS E508 + 14-55mm LENS + ALL ACCESSORIES	.....	MINT+ \$199.00
OLYMPUS E508 + 14-55mm LENS + 424 FOR OLYMPUS 4240s	.....	MINT+ BOXED \$199.00
OLYMPUS 14 - 45mm 1:2.8 LENS ZUKO DIGITAL 4740s LENS	.....	MINT+ \$400.00
OLYMPUS 70 - 145mm 1:2.8 LENS ZUKO DIGITAL 4740s LENS	.....	MINT+ \$400.00
OLYMPUS 14 - 42mm 1:2.8 LENS MICRO 4740s LENS	.....	MINT+ AS NEW \$165.00
OLYMPUS HJ-3 BATTERY GRP FOR 5620 300	.....	MINT \$99.00
METZ 44-40 FLASH FOR OLYMPUS DIGITAL	.....	MINT \$55.00
PENTAX Q DIGITAL BLACK WITH 55mm LENS	.....	MINT BOXED \$269.00
PENTAX 10 - 55mm 1:3.5-5.6 AL WEATHER RESISTANT	.....	MINT BOXED \$99.00
PANASONIC G1 BODY COMPLETE WITH ALL ACCESS	.....	MINT BOXED AS NEW \$325.00
PANASONIC G1 BODY COMPLETE ALL ACCESSORIES	.....	MINT BOXED \$99.00
SONY DISC-HION 16.2 M 3.0 CM CLASS LENS	.....	MINT BOXED \$275.00
SONY DISC-HION 16.2 M 3.0 CM CLASS LENS	.....	MINT BOXED \$275.00
SONIA 18 - 105mm 1:3.5-5.6 SD DCL GLASS FOR SONY	.....	MINT BOXED \$125.00
SONIA 2.0 2.0 IN DC TO CONVERTER FOR SONY ALPHA	.....	MINT BOXED \$145.00
SONIA ALPHA INI - FORMAL FLASH BUSH	.....	MINT+ CASD \$145.00

Canon Autofocus Digital Lenses, Canon FD

CANON EOS 1V BODY + MANUAL	MINT - \$396.00
CANON EOS 1HS BODY	MINT-BODED \$375.00
CANON EOS 1M BODY	MINT - \$365.00
CANON EOS 1MS	MINT-BODED \$365.00
CANON EOS S BODY	EIC+--- \$159.00
CANON EOS S BODY	EIC+--- \$159.00
CANON EOS 80 BODY	MINT - \$65.00
CANON EOS RT BODY PELICAL MIRROR	MINT - \$99.00
CANON P1 AE B.O INSTRUTIONS AS NEW	MINT BODED \$99.00
CANON 16 - 35mm f2.8 USM "L" WITH HOOD	MINT CASED \$875.00
CANON 28 - 80mm f3.5-5.6 USM "L" WAGE STABILIZER	MINT BODED \$845.00
CANON 70 - 200mm f4 USM "L" WAGE STABILIZER	MINT BODED AS NEW \$795.00
CANON 70 - 200mm f4 USM "L" WAGE STABILZER	MINT - \$765.00
CANON 70 - 300mm f4.5 USM WAGE STRAB OD HOOD	MINT BODED \$765.00
CANON 85mm f1.2 USM "MK I COMPL WITH HOOD	MINT \$1,399.00
CANON 100mm f2.8 MACRO USM "L" VISTAS (STABIL)	MINT CASED \$825.00
CANON 100mm f4 USM "L" WAGE STABILIZER	MINT - \$895.00
CANON 100mm f5.6 USM "L" WITH CASE	MINT-BODED \$895.00
CANON 50mm f1.8 MKI (VEPR PAKE LENSE)	MINT-HOOD \$775.00
CANON 28 - 85mm f3.5-5.6 USM + HOOD	MINT AS NEW \$545.00
CANON 17 - 85mm f4.5 WAGE STABILIZER	MINT \$225.00
CANON 18 - 55mm f3.5-5.6 MKI	MINT BODED \$75.00
CANON 18 - 135mm f3.5-5.6 EF-S WAGE STABILZER	MINT-HOOD \$425.00
CANON 20 - 35mm f4.5 USM "L"	MINT - \$185.00
CANON 24 - 85mm f3.5-5.6 EF USM SILVER	MINT-HOOD \$165.00
CANON 28 - 80mm f3.5-5.6 USM	MINT \$79.00
CANON 28 - 80mm f3.5-5.6 AUTOFOCUS	MINT - \$49.00
CANON 28 - 85mm f3.5-5.6 USM	MINT BODED \$145.00
CANON 28 - 135mm f3.5-5.6 USM WAGE STRAB + HOOD	MINT BODED \$245.00
CANON 28 - 200mm f3.5-5.6 USM + HOOD	MINT BODED \$199.00
CANON 35 - 80mm f4.5 EF MKII	MINT \$39.00
CANON 55 - 200mm f4.5-5.6 USM MKI	MINT BODED \$99.00
CANON 55 - 250mm EF f4.5-5.6 WAGE STRAB + HOOD	MINT BODED AS NEW \$155.00
CANON 70 - 300mm f4.5 USM WAGE STABILZER	MINT BODED \$325.00
CANON 70 - 300mm f4.5 USM WAGE STABILZER	MINT-HOOD \$325.00
CANON 70 - 300mm f4.5 USM MK II WITH HOOD	MINT BODED \$325.00
CANON 75 - 300mm f4.5-5.6 USM MK II LATEST	MINT BODED AS NEW \$165.00
CANON 80 - 200mm f4.5-5.6 EF MK II	MINT BODED \$65.00
CANON 80 - 200mm f4.5-5.6 EF USM	MINT \$19.00
CANON 100 - 300mm f4.5 USM	MINT \$199.00
CANON 100 - 300mm f5.6 EF MACRO "L"	MINT-HOOD \$245.00
CANON EF 1 & EXTENDER	MINT-CASED \$175.00
CANON EF 2.8 EXTENDER MK I	MINT \$265.00
CANON 500 EF FLASH - INST	MINT BODED \$99.00
CANON 540 EF FLASH - INST	MINT - CASED \$75.00
CANON 420 EF FLASH	MINT CASED \$49.00
CANON ANGLE PRINDER	MINT BODED \$99.00
CANON RS MC80 REMOTE RELEASE	MINT-BODED \$35.00
CANON TC BKMG REMOTE CONTROLLER	EIC+--- \$99.00
CANON LCX TRANSMITTER AND RECEIVER	MINT \$75.00
SIGMA 20mm f8.0 DC ASPHERIC PK (LATEST)	MINT BODED \$129.00
SIGMA 24mm f2.8 DC ASPHERIC PK (LATEST)	MINT CASED \$255.00
SIGMA 24mm f1.4 DUAL COAT 9 BLADES SLIT F/1.95	MINT BODED AS NEW \$295.00

SEIMA 17 - 35mm 12.8/4 EHM ASPHERICAL	MINT CASED \$160.00
SEIMA 17 - 35mm 12.8/4 EHM ASPHERICAL	MINT BOXED \$199.00
SEIMA 18 - 125mm 13.8/5.6 DC OS HSM (LATEST)	MINT CASED \$180.00
SEIMA 18 - 125mm 13.8/5.6 DC MAGNO + HOOD	MINT \$99.00
SEIMA 24 - 70mm 12.8/4 DC EHM MAGNO + HOOD	MINT CASED \$245.00
SEIMA 24 - 70mm 12.8/4 DC EHM APLO	MINT CASED \$199.00
SEIMA 20 - 200mm 12.8/4 DC EHM APLO	MINT \$575.00
TAKUMON 90mm 12.8/2.8 DC MAGNO LENS	MINT BOXED AS NEW \$235.00
TAKUMON 28 - 75mm 12.8/4 DC 13 D BL GLASS (LATEST)	MINT + HOOD \$245.00
TAKUMON 30 - 300mm 14.5/5.6 13 D HOOD	MINT BOXED \$99.00
TAKUMON 30 - 300mm 14.5/5.6 13 D HOOD (EYE LATEST)	MINT \$145.00
CANON 24mm 12.8/4 DC COMPLETE WITH HOOD	MINT BOXED \$119.00
CANON 28mm 12.8/4 DC WITH CAPS	MINT \$39.00
CANON 50mm 11.4/5 DC COMPLETE	MINT BOXED \$99.00
CANON 85mm 11.8/2 HOOD WITH HOOD	MINT BOXED \$175.00

Contax G Compacts & SLR & Ricoh

CONTRA GI BODY	MINT	\$175.00
CONTRA TIT TITANIUM COMPACT + LEATHER CASE	MINT CASE \$399.00	
CONTRA 90mm (2.8) SONNAR "G"	MINT - BOXED	\$199.00
CONTRA TLA 140 FLASH	MINT CASE	\$499.00
CONTRA ARIA BODY (SUPERS, STRAP, INSTRUCTIONS)	MINT BOXED	\$299.00
CONTRA ST BODY	EXC + BOXED	\$299.00
CONTRA ARIA BODY STRAP (INSTRUCTIONS)	EXC + BOXED	\$199.00
CONTRA FTI MESSICA 28mm (2.8) SUPERS CONDO	MINT	\$355.00
CONTRA 35mm fl. 4 PLANAR MM	MINT	\$495.00
CONTRA 300mm H4 TELE TESSAR MM	MINT	\$475.00
CONTRA TLA 280 FLASH	MINT	\$95.00
CONTRA H4 TUBER 1.4 + TRI FOCUSMETER	NEW	\$225.00

Leica 'M' 'R' & Screw & Binocular

[illegible]

Voigtlander Screw & Bayonet for Leica M etc

VOGTADLER 15mm 45 S.W. HELIAR ASP. FOR S.L. MINT BOXED £59 £235.00
NION FT VOGTADLER 20mm 1/2 SQUIDR SHELPER S.L. MINT BOXED £59 £245.00
VOGTADLER 20mm 1/2 ULTRON SHELPER S.L. MINT BOXED £59 £265.00
VOGTADLER 20mm 1/2 ULTRON + HOOD MINT BOXED £75.00
VOGTADLER 20mm 1/2 COLOR SQUIDR + FINDER MINT £245.00
VOGTADLER 75mm 1/2 H. HELIAR GLASS W/IN MOUNT MINT BOXED £59 £245.00
VOGTADLER 90mm 1/2 G.P. LANTHAR (BLK) MINT BOXED £59 £235.00
VOGTADLER BESSA WINDUP + GRIP FOOT & RZ MINT £115.00
VOGTADLER ANGLE FINDER + 15.21 22mm ADAPTORS MINT BOXED £59 £245.00

M Medium & Large Format

BRONICA RF 45mm 1/4 ZENCAKRON FOR GAS R/F + FINDER MINT CASED £199.00
BRONICA RF 20 PLASIN FOR RF GAS MINT CASED £115.00
BRONICA 105mm 1/4 ZENCAKRON MACRO PE 1.1 MINT BOXED £299.00
BRONICA 150mm 1/4 ZENCAKRON F MC MINT BOXED £149.00
BRONICA 150mm 1/4 ZENCAKRON F MC MINT £129.00
BRONICA 150mm 1/4 PE MINT £125.00
BRONICA 150mm 1/4 F MC MINT £99.00
BRONICA ETRES 120 BACK MINT £79.00
BRONICA PLAIN PRISM FOR ETRESSES MINT CASED £99.00
BRONICA ADI PRISM FINDER MINT £39.00
BRONICA 150mm 1/4 ZENCAKRON S. B/C + £119.00
BRONICA 150mm 1/4 ZENCAKRON PE MINT £245.00
BRONICA 150mm 1/4 ZENCAKRON PE MINT £195.00

BRONICA SQAI 120 BACK

CONTACT MFP-22 POLAROID BACK FOR CONTACT 645
 FUJI GIN 670 NK II C/W 90mm 13.5 LENS
 MAMIYA 150mm 14.5 + HOOD FOR MAMIYA 777I
 MAMIYA 65mm 14 SEKOR Z LENS FOR RZ
 MAMIYA 65mm L L LENS FOR RZ
 MAMIYA 180mm 14.5 SEKOR Z W FOR RZ
 MAMIYA 250mm 14.5 LENS FOR RZ
 MAMIYA 150mm 13.5 AF FOR 645 AF
 MAMIYA 210mm 14 SEKOR C FOR 645
 MAMIYA RZ 67 PRO BACK
 MAMIYA RZ 67 PRO I BACK
 MAMIYA RZ 67 POLAROID BACK
 MAMIYA 220 BACK FOR RZ 67
 PENTAX 55mm 13.5 TAKUMIN SMC FOR 6x7
 PENTAX 55mm 12.8 FOR PENTAX 645
 PENTAX 150mm 13.5 FOR PENTAX 645
 YASHICA-MINOLTA 1246 TI R - INSTRUCTIONS

Hasselblad

Hasselblad
 HASSELBLAD 503 CW GOLD SUPREME ONLY 500
 HASSELBLAD 500CM BODY WITH 80mm f2.8 T* + H
 HASSELBLAD 90mm f4 FOR XPAN
 HASSELBLAD 503 CX WITH 80mm CF + BACK + WL
 HASSELBLAD 506ELM BODY + A12 BLACK BACK
 HASSELBLAD 40mm f4 CF
 HASSELBLAD 50mm f4 CF DIAGONAL + HOOD
 HASSELBLAD 120mm f4 CF MAKRO PLANAR LEWS
 HASSELBLAD 150mm f4 SONNAR CF
 HASSELBLAD 150mm f4 SONNAR CF
 HASSELBLAD CLW WINDER + REMOTE
 HASSELBLAD PM PRISM
 HASSELBLAD 500CM/503 WL BLK BLACK
 HASSELBLAD R AN EXTENSION TUBE 16F 16F

Nikon Auto-Focus, Digital Lenses & Accessories

NIKON F5 BODY
NIKON F5 BODY
NIKON F100 BODY COMPLETE WITH INSTRUCTIONS
NIKON F5 BODY + MS 10 GRP
NIKON F55 BODY
NIKON 24mm 1:2.8 AF
NIKON 28mm 12.8 AF "D"
NIKON 28mm 11.8 AF
NIKON 50mm 11.8 AF "D"
NIKON 85mm 11.4 AF "D" (SLIGHT MARK ON OPTIC)
NIKON 85mm 8.5 AF "D" MICRO PC NIKKOR
NIKON 12 - 24mm 14 AF "D" IF AF-S
NIKON 16 - 85mm 13.5 AF "D" IF AF-S VBR RE
NIKON 17 - 35mm 12.8 AF "D" AF-S
NIKON 17 - 55mm 12.8 "F" IF AF AF-S
NIKON 18 - 35mm 13.5 AF "D" IF AF AF-S
NIKON 18 - 55mm 13.5 AF "D" AF-S VBR REDUC
NIKON 18 - 70mm 13.5 AF "D" IF AF AF-S
NIKON 18 - 200mm 13.5 AF "D" IF AF AF-S VBR

NIKON 24 - 50mm 1:3.3/4.5 A/F

NKN 24 - 65mm 12.84 AF T₁ + HOOD SUPERB
 NKN 24 - 125mm 15.56 AF T₁ + HOOD
 NKN 28 - 100 13.56 AF T₁ + HOOD
 NKN 28 - 105mm 15.54 AF T₁ * MACRO
 NKN 35 - 105mm 15.54 AF T₁ * AF
 NKN 36 - 135mm 15.54 AF T₁ ZOOM
 NKN 55 - 200mm 15.56 "G" DX IF AF-S VR
 NKN 70 - 300mm 15.56 "G" ED IF
 NKN 70 - 300mm 15.56 AF T₁ * AF + HOOD
 NKN 80 - 400mm 15.56 AF T₁ * VIBRATION RED
 NKN 105 - 400mm 15.56 AF T₁ * AF
 NKN TC 20 AF + TELECONVERTER
 NKN TC 20 AF + TELECONVERTER
 SIGMA I - AF EX CONVERTER
 SIGMA DADO ACTION PUMP FOR NKN F4/5.6
 NKN DRS 45 RIGHT ANGLED VIEWING ATTACHMENT
 SIGMA SR 219 MACRO FLASH UNIT RING FLASH
 SIGMA 20mm 1:1.8 X 20 AF ASPHERIC LATEST
 SIGMA 50mm 1:2.8 X 50 AF ASPHERIC
 SIGMA 55mm 1:2.8 X 55 AF ASPHERIC
 SIGMA 55 - 30mm 1:3.5 X 55 C ASPHERIC
 SIGMA 17 - 35mm 1:2.8 X 17 ASPHERIC
 SIGMA 18 - 28mm 1:3.56 X 18.0 GLASS CD
 SIGMA 28 - 135mm 1:5.6 X 28 ASPHERIC
 SIGMA 28 - 300mm 1:5.6 X 30
 SIGMA 55 - 200mm 1:5.6 X CD HSM
 SIGMA 55 - 200mm 1:5.6 X CD HSM

Nikon Manual

NIKON F3 HP TITANIUM CHAMPAGNE
NIKON F3 HP BODY WITH MF 14 DATASCOPE
NIKON F3 HP BODY
NIKON F3 BODY COMPLETE WITH MDA DFR
NIKON F3 BODY WITH LIGHT SHOTS OF LIFE
NIKON F3 PHOTOGRAPHIC BODY BLACK
NIKON F2 PHOTOGRAPHIC BODY BLACK
NIKON F2 PHOTOGRAPHIC CHROME FROM A CO
NIKON FE BLACK BODY
NIKON 15mm 13.5 AS FISHEYE COMPLETE W
NIKON 16mm 12.8 AS FISHEYE COMPLETE W
NIKON 18mm 14 A + 8mm FLUOR + FD
NIKON 24mm F2.8 AS SUPERB QUALITY LEN
NIKON 24mm 2.8 AS ONE OF THE BEST
NIKON 28mm 2.8
NIKON 35mm F2.8 PC PERSPECTIVE CONTRA
NIKON 35mm F2.8 PC PERSPECTIVE CONTRA
NIKON 45mm 12.8 NIKKOR
NIKON 50mm 11.8 AS REALLY NICE CONDITIO
NIKON 55mm 12.5 MICRO NIKKOR AS
NIKON 55mm 12.5 MICRO NIKKOR AS
NIKON 55mm 13.5 NIKKOR PC MICRO
NIKON 55mm 12mm F8
NIKON 105mm F11.8 AS
NIKON 105mm F11.8 AS
NIKON 105mm 8.2 AS SUPERB LENS
NIKON 105mm 8.2 AS NIKKOR
NIKON 300mm 4.5 AS SUPERB SHARP LEN
NIKON 300mm 4.5 AS SUPERB SHARP LEN
NIKON 500mm 5.6 MIRROR LENS COMP LENS
NIKON 28 - 85mm 0.5 AS + HSD
NIKON 28 - 85mm 0.5 AS + HSD 2000 NIKK
NIKON 35 - 105mm 0.5 AS
NIKON 35 - 105mm 0.5 AS
NIKON 35 - 200mm 13.5 AS
NIKON 43 - 96mm 0.5 AS
NIKON 80 - 200mm 14 F
NIKON 80 - 200mm 14 AS
NIKON 117, 1012, P33 EXTENSION RING
NIKON WF 1 250 BARREL FOR F2 WITH 2 CAS
NIKON WF 250 EXPOSURE FILM BARREL
NIKON MOUNT 1000 SUPERFLEX
NIKON MOUNT MOTOR DRIVE FOR PDA/PA
NIKON P33 AUTO EXTENSION RING
NIKON P111 AUTO EXTENSION RING
NIKON TC 16ATLE CONVERTER AF
NIKON TC 200 CONVERTER
NIKON TC 201 CONVERTER
NIKON TC 201 CONVERTER
NIKON SS 18 FLASH FOR PDA/PDA/PA
NIKON 45 6 HGH MAGNIFICATION DIVER
TAKUMON 90mm 0.5 MACRO NIKON MOUNT

wanted...

We urgently require your used photographic equipment. We have customers waiting for: Nikon, Canon, Leica, Contax, Bronica, Hasselblad and most other makes of camera lenses, accessories, binoculars and collectables.

We will buy for cash from you, or we are happy to sell on your behalf on a commission basis. Best prices paid. We can arrange collection and even call and collect and pay on the spot if necessary anywhere in the UK.

Visitors are welcome, please phone for an appointment. PO Box 1052, Cottenham, Cambridge, CB4 8WU

Fax: 01954 252 352 email: sales@camtechuk.com





wex

photographic
warehouse express

Voted Best Online Retailer 2002-2011
Best Specialist Retailer 2010-2011
Good Service Award Gold Winner 2011-2012

PROFESSIONAL Dealer



Nikon J1
10.1 megapixels
60.0 fps
1080p movie mode

SAVE UP TO £154 ON RRP

Nikon 1: J1 From **£389.95**

J1 + 10-30mm RRP £549.99 **£389.95**
J1 + 10mm RRP £599.99 **£429**
J1 + 10-30mm + 30-110mm RRP £699.99 **£495**
V1 + 10-30mm RRP £829.99 **£629.90**
V1 + 10mm RRP £879.99 **£665**
V1 + 10-30mm + 30-110mm RRP £979.99 **£749**



Nikon D3200
24.2 megapixels
4.0 fps
1080p movie mode

NEW!

D3200 From **£559**

D3200 Body PRE-ORDER **£559**
D3200 + 18-55mm f3.5-5.6 G AF-S DX VR PRE-ORDER **£649**

RECOMMENDED D3200 ACCESSORIES:
Nikon MC-DC2 Remote Control **£25.99**
Nikon WU-1a Wireless Mobile Adapter **£54.99**
Nikon ME-1 Stereo Microphone **£99.99**
Nikon GP-1 GPS Module **£199.95**



Nikon D5100
16.2 megapixels
4.0 fps
1080p movie mode

UP TO £65 CASHBACK*

D5100 From **£499.95**

D5100 Body RRP £669.99 **£449.95 Inc £50 Cashback***
D5100 + 18-55mm f3.5-5.6 G AF-S DX VR RRP £779.99 **£519 Inc £50 Cashback***
D5100 + 18-55mm VR + 55-200mm **£690.99 Inc £65 Cashback***
Nikon Cashback* ends 30.05.12



Nikon D300s
12.3 megapixels
7.0 fps
720p movie mode

SAVE £400 ON RRP

D300s From **£1099**

D300s Body RRP £1499.99 **£1099**

RECOMMENDED D300s ACCESSORIES:
Nikon EN EL3e Lithium Ion Battery **£54.95**
Nikon MB D10 Battery Grip **£279**

CUSTOMER REVIEW: D300s + 16-85mm VR
★★★★★ "The perfect combo for a Prosumer" Robin - Bristol



NEW! D800 Body PRE-ORDER From **£2599**



D3x From **£5034**

D3x Body **£5034**

CUSTOMER REVIEW: D3x Body
★★★★★ "As good as it gets" Peter - Hertfordshire - Kent

Nikon Capture NX2 **£132.99**
Nikon Capture NX2 Upgrade (Capture NX required) **£81.99**



NEW! D4 From **£5289**

D4 From **£5289**

RECOMMENDED D4 ACCESSORIES:
Nikon AN-DC7 Strap **£24.99**
Nikon MC-36 Remote Control **£129.95**
Nikon EN EL18 Battery Pack **£129**
Nikon SB910 Speedlight **£369**
Nikon ME-1 Stereo Microphone **£99.99**
Nikon GP-1 GPS Module **£199.95**
Nikon WT-5 Wireless Transmitter **£649**

SONY



NEX-5N Silver or Black
16.1 megapixels
10.0 fps

NEX-5N Body **£449**

NEX-5N + 18-55mm **£509**
NEX-5N + 16mm + 18-55mm **£599**
NEX-5N + 18-55mm + 55-210mm **£749**
NEW! NEX-7 Body (Black) **£995**
NEW! NEX-7 + 18-55mm (Black) **£1092**



NEW! A77 Body **£619**
NEW! A77 + 18-55mm **£695**
NEW! A77 + 18-55mm + 55-200mm **£859**



A77 DSLT From **£998**

A77 Body **£998**
A77 + 16-50mm **£1449**

RECOMMENDED ACCESSORIES:
Sony VG-C77AM Vertical Battery Grip **£249.99**
Sony NP-FM500H Battery **£68**

Panasonic



GF3 Red, Black or White
12.1 megapixels
3.5 fps
1080i movie mode

£50 CASHBACK*

GF3 Body **£249 Inc Cashback***
£299

GF3 + 14-42mm **£289 Inc Cashback*** **£339**
GF3 + 14mm (Black or White) **£329 Inc Cashback*** **£379**
GF3X + 14-42mm Power Zoom **£479 Inc Cashback*** **£529**



G3 Red, Black or White
16.0 megapixels
4.0 fps
1080i movie mode

£50 CASHBACK*

G3 Body **£359 Inc Cashback***
£409

G3 + 14-42mm **£419 Inc Cashback*** **£469**
G3 + 14-42mm + 45-200mm **£629.95 Inc C/back*** **£679.95**



GX1 Black or Silver
16.0 megapixels
20.0 fps
1080p movie mode

£50 CASHBACK*

GX1 Body **£395 Inc Cashback***
£445

GX1 + 14-42mm (Black) **£429 Inc Cashback*** **£479**
GX1 + 14-42mm Power Zoom **£549 Inc Cashback*** **£599**

OLYMPUS



EP-3 White, Silver or Black
12.3 megapixels
3.0 fps
1080i movie mode

E-P3 Body **£599**

E-P3 + 14-42mm f3.5-5.6 ED **£679**
E-P3 + 17mm **£689**
E-P3 + 14-42mm + 40-150mm **£799**
E-P3 + 14-150mm f4.0-5.6 ED **£939**



OM-D E-M5 Silver or Black
16.1 megapixels
9.0 fps
1080p movie mode

NEW! E-M5 PRE-ORDER NOW!

NEW! E-M5 Body **£999**
NEW! E-M5 + 12-50mm **£1149**

RECOMMENDED ACCESSORIES:
Sigma CR21 Cable Release **£24.99**
Sigma RS31 Remote Control **£24.99**
SanDisk 8GB Extreme Pro 95MB/Sec SDHC Card **£39**
Sigma PG-21 Power Grip **£169.99**
Sigma EF 610 DG Super **£209.99**

NEW! SD1 Merrill Body **£1839**

SIGMA



SD15
14.1 megapixels
3.0 fps

SD15 Body **£584.99**

RECOMMENDED ACCESSORIES:
Sigma CR21 Cable Release **£24.99**
Sigma RS31 Remote Control **£24.99**
SanDisk 8GB Extreme Pro 95MB/Sec SDHC Card **£39**
Sigma PG-21 Power Grip **£169.99**
Sigma EF 610 DG Super **£209.99**

NEW! SD1 Merrill Body **£1839**

PENTAX



K-01
16.0 megapixels
6.0 fps
1080p movie mode

NEW! K-01 From **£599**

NEW! K-01 Body **£599**
NEW! K-01 + 40mm **£679**
NEW! K-01 + 18-55mm **£679**
K-5 Body **£799**
K-5 + 18-55mm **£829**
K-5 + 18-55mm + 50-200mm **£1029**
K-5 + 18-135mm **£1229**
K-5 + 40mm (Special Edition) **£1399**

FUJIFILM



X-Pro1
16.3 megapixels
6.0 fps
1080p movie mode

NEW! X-Pro1 **£1429**

NEW! X-Pro1 **£1429**

• Hybrid Optical/Electronic Viewfinder optimizes magnification according to the mounted lens
• APS-C 16M "X-Trans CMOS" Sensor tackles moiré at its root cause

01603 208761
 advice line: 01603 208302
 call us Mon-Fri 8am-7pm
 or visit our website at www.wex.co.uk

Canon Cashback* ends 05.06.12

Canon EOS 1100D

12.2 megapixels
3.0 fps
720p movie mode

1100D Body RRP £419 **£305**
 1100D + 18-55mm f3.5-5.6 IS II RRP £499 **£383**

EOS 600D

18.0 megapixels
3.7 fps
1080p movie mode

600D Body **£483 Inc Cashback*** **£533**
 600D + 18-55mm f3.5-5.6 IS II **£568 Inc Cashback*** **£618**
 600D + 18-135mm f3.5-5.6 IS **£711 Inc Cashback*** **£761**
 600D + 18-55mm II + 55-250mm f4.0-5.6 IS II **£755 Inc Cashback*** **£805**

1100D Body £305 | 600D Body £533

CUSTOMER REVIEW: 1100D + 18-55mm II
 ★★★★★ "Great for a novice looking to improve"
 Lir - South West

CUSTOMER REVIEW: 600D + 18-135mm IS
 ★★★★★ "An excellent product"
 Wherryton - Suffolk

Canon EOS 550D

18.0 megapixels
3.7 fps
1080p movie mode

550D Body **£434 Inc Cashback*** **£464**
 550D + 18-55mm f3.5-5.6 IS **£519 Inc Cashback*** **£549**
 550D + 18-135mm f3.5-5.6 IS **£668 Inc Cashback*** **£698**
 550D + 18-55mm f3.5-5.6 IS + 55-250mm f4.0-5.6 IS **£699 Inc Cashback*** **£729**

From £464

CUSTOMER REVIEW: 550D + 18-55mm IS
 ★★★★★ "Amazing video image"
 Rob - Norwich

Canon EOS 60D

18.0 megapixels
5.3 fps
1080p movie mode

60D Body RRP £1049.99 **£778**
 60D + 18-55mm f3.5-5.6 IS II RRP £1149.99 **£849**
 60D + 18-135mm f3.5-5.6 IS RRP £1299.99 **£969**
 60D + 17-85mm f4.0-5.6 IS USM RRP £1349.99 **£995**
 60D + 17-55mm f2.8 IS USM RRP £1949.99 **£1539**

From £778

CUSTOMER REVIEW: 60D Body
 ★★★★★ "Wow, an amazing camera"
 Adrian - UK

Canon EOS 7D

18.0 megapixels
8.0 fps
1080p movie mode

7D Body **£1098**
 7D + 18-135mm f3.5-5.6 IS RRP £1999.99 **£1345**
 7D + 15-85mm f3.5-5.6 IS USM RRP £2399.99 **£1679**
 7D + 70-300mm f4.0-5.6 IS USM RRP £2899.99 **£2220**

CUSTOMER REVIEW: 7D + 15-85mm
 ★★★★★ "Probably the best APS-C DSLR around"
 Shugie - Scotland

Canon NEW! EOS 5D Mark III

- 61 point AF with 41 cross type sensors
- ISO standard: 100-25,600 (expandable from 50-102,400)

5D Mark III Body **£2999**
 5D Mark III + 24-105mm f4.0 L IS USM **£3689**
 5D Mark III + 24-70mm f2.8 L USM II **£5298**

5D Mark III RECOMMENDED ACCESSORIES:
 Canon GP-E2 GPS Receiver **£299**
 Canon ST-E3-RT Speedlite Transmitter **£309**
 Canon BG-E11 Battery Grip **£329**
 Canon 600EX-RT Flashgun **£679**
 Canon WFT-E7B Wireless Transmitter **£789**

5D Mark II Body **£1599**
 5D Mark II + 24-105mm f4.0 L IS USM **£2257**

NEW! 5D Mark III PRE-ORDER From £2999

***** CUSTOMER PRODUCT REVIEWS *****
 There are currently over 7000 product reviews on our site - visit us today to read what our customers think of the products we sell!

CUSTOMER REVIEW: 5D Mark II + 24-105mm f4.0 L IS USM
 ★★★★★ "Awesome IQ and ISO Performance"
 iDietBollington - Cheshire

Canon 1D Mark IV

16.1 megapixels
10.0 fps
1080p movie mode

1D Mk IV **£3492**

NEW! 1D X
 Body PRE-ORDER **£5299**

1D MK IV RECOMMENDED ACCESSORIES:
 Canon LP-E4 Battery **£124**
 Canon WFT-E2 II Wireless Transmitter **£619**

1D X RECOMMENDED ACCESSORY:
 Canon LP-E4N Battery **£149.99**

CUSTOMER REVIEW: 1D Mark IV Body
 ★★★★★ "Stunning camera"
 Jung - South Wales

Memory Cards

SanDisk

Extreme Pro: 95MB/s SDHC
 8GB **£39**
 16GB **£59**
 32GB **£99**
 64GB SDXC **£199**

SanDisk Extreme: 60MB/s UDMA C/Flash
 8GB **£49**
 16GB **£79**
 32GB **£139**

SanDisk Extreme Pro: 90MB/s UDMA C/Flash
 16GB **£129**
 32GB **£199.95**
 64GB **£399**

Eye-Fi Card with Adapter
 4GB **£39.95**
 8GB **£59.95**

SanDisk ImageMate USB 3.0 12-in-1 Reader
 White **£34.95**

SONY

NEW! Sony XQD™ Memory Card: 125MB/s XQD
 16GB **£145**
 32GB **£229**

NEW! Sony XQD™ Readers:
 XQD Card USB 3.0 Reader **£49**
 XQD Express Card Adapter **£79**

Lexar

Lexar Professional: 20MB/s SDHC
 8GB **£29**
 16GB **£49**
 32GB **£94**
 128GB SDXC **£199**

60MB/s UDMA C/Flash
 8GB **£49**
 16GB **£79**
 32GB **£149**

Wex Gallery

A chance to win up to a £100 Wex Voucher in our monthly Photo Comp...

90MB/s UDMA C/Flash
 8GB **£64**
 16GB **£129**
 32GB **£229**

NEW! Lexar Pro Reader A Dual-Slot USB 3.0 Reader with a USB interface speed file transfer up to 500MB/s. (Backwards compatible). **£38**

Or visit <http://bit.ly/GFPha>

Flashguns & Macroflash

CANON Speedlites: £25 CASH-BACK*
 270 EX II £113.90 Inc C/back* £138.90
 320 EX £163 Inc Cashback* £188
 430 EX II £182.95 Inc C/back* £207.95
 Canon Cashback* ends 05.06.12

Macroflites:
 MR-14EX £459
 MT-24EX £749

Nikon Speedlights:
 SB400 £124.99
 SB700 £238
 SB910 £369

Speedlight Kits:
 R1 Close-Up £417.99
 R1C1 £598

SONY Flashguns:
 HVL-F58AM £399
 HVL-F43AM £241.99

OLYMPUS Flashguns:
 FL-50R £459.99
 FL-36R £222.99

MINI Flashguns:
 AF 540FG2 £349.99
 AF 360FG2 £249.99

Ringflash:
 DRF14 £119

Flashguns:
 24 AF-1 £54.95
 44 AF-1 £129
 50 AF-1 £180
 58 AF-2 £285

Macro flash:
 15 MS-1 £295.99

SIGMA Flashguns:
 EF 610 DG ST £129.99
 EF 610 DG Super £209.99

EM-140 DG Macro Flash From £314.99

Nissin Flashguns:
 Di466 £81.99
 Di622 II £119
 Di866 £199

SUNPAK Flashguns:
 PZ42X £119.99
 PF30X £81.99
 16R Pro £337.99

STOFEN Choose from three colours: White: Diffused bare-bulb effect Green: Ideal for fluorescent tube environments Gold: For warming skin tones and for overall warming of the shot Omni-Bounce From **£12.99**

SCO Strobo Filter Collection **£8.99**

westcott Micro Apollo £24.99

Rogue Collapsible Umbrella Flash Kit **£65**

Viewfinder Photography Flash Bender From **£23.99**

Speedlite Accessory kit **£50**

7-in-1 110cm Reflector **£24.99**

Flash Diffusers: Softbox **£30.99** Softbox III **£43.99** Soft Screen **£13.99**

Traveler8 Softbox **£54**

Portabox From **£22.99**

Folding Softbox From **£61.99**

Lastolite Ezybox Softbox **£44.99**

Ezybox Hotshoe From **£70**

TriFlash Kit From **£89.99**

Off Camera flash Cord From **£30.99**

Tilthead **£17.99**

Terms and Conditions
 All prices incl. VAT at 20%. Prices correct at time of going to press. FREE Delivery** available on orders over £150 (based on a 4 day delivery service). For Next Working Day Delivery our charges are: £4.99** for orders over £100, £3.99** for orders under £100. Saturday deliveries are charged at a flat rate of £7.50**. (**Deliveries to some European countries, Northern Ireland, remote areas of Scotland & Channel Isles are subject to extra charges.) E. & O.E. Prices subject to change. Goods subject to availability. Live Chat operates between 8am-7pm Mon-Fri and may not be available during peak periods. Wex Photographic is a trading name of Warehouse Express Limited. ©Warehouse Express 2012.

***CASHBACKS** are redeemed via product registration with the manufacturer. Please refer to our website for details.

Wex Showroom - visit us today
 • Touch, Try and Buy latest Cameras & Accessories
 • Over 13,000 products to choose from
 • Award winning specialists!

Mon & Wed-Sat 10am-6pm, Tues 10am-5pm, Sun 10am-4pm. Unit 8, Frenbury Estate, Norwich. NR6 5DP.



wex

photographic
warehouse express

Voted Best Online Retailer 2002-2011
Best Specialist Retailer 2010-2011
Good Service Award Gold Winner 2011-2012

Digital SLR Lenses

Canon

**SAVE
£40
on RRP**

50mm f1.8 II
RRP £129.99
£88.95



NEW!
EF 24mm
f2.8 IS USM
£749



NEW!
EF 28mm
f2.8 IS USM
£729



NEW!
EF 24-70mm
f2.8 L USM II
£2299



85mm
f1.4 G
AF-S
£1248



24-120mm
f4 G ED
AF-S VR
£829.99



28-300mm
f3.5-5.6 G ED
AF-S VR
£694.90



55-300mm
f4.5-5.6 G
AF-S DX VR
£294.99

Up to £175 Canon Cashback* on selected lenses:

EF-S 60mm f2.8 USM Macro	£359.90
EF 100mm f2.8 USM Macro	£449
EF 100mm f2.8 L IS USM Macro	£724
EF-S 100mm f2.8 L IS USM Macro	£639
EF-S 15-85mm f3.5-5.6 IS USM	£599
EF 16-35mm f2.8 L USM MkII	£1159
EF 17-40mm f4.0 L USM	£615
EF-S 18-200mm f3.5-5.6 IS	£419
EF-S 17-55mm f2.8 IS USM	£799
EF 24-105mm f4.0 L IS USM	£899
EF 70-200mm f2.8 L IS USM II	£1925
EF 70-200mm f4.0 L IS USM	£945
EF 70-300mm f4.0-5.6 IS USM	£419
EF 100-400mm f4.5-5.6 L IS USM	£1199
EF 115mm f2.0 USM	£1249
Canon Cashback* ends 05.06.12	
CANON LENSES	
EF 24mm f1.4 L II USM	£1339
EF 24mm f2.8	£369
EF 24mm f2.8 IS II	£1699.90
EF 28mm f1.8 USM	£382.99
EF 35mm f1.4 L USM	£1158.99
EF 35mm f2.0	£217.90
TS-E 45mm f2.8	£1118.95

EF 50mm f1.2 L USM	£1268
EF 50mm f1.4 USM	£289
MP-E 65mm f2.8 1-Sx Macro	£844
EF 85mm f1.2 L II USM	£1725
EF 85mm f1.8 USM	£306.90
TS-E 90mm f2.8	£1118.95
EF 135mm f2.0 L USM	£899
EF 180mm f3.5 L USM Macro	£1249.99
EF 200mm f2.8 L IS USM II	£629
EF 300mm f2.8 L IS USM II	£5498
EF 300mm f4.0 L IS USM	£1143.95
EF 400mm f2.8 L IS USM II	£8868.90
EF 400mm f5.6 L IS USM	£1089.90
EF 500mm f4.0 L IS USM II	£8489
EF 500mm f4.0 L IS USM II	£10999
EF 800mm f5.6 L IS USM	£10295
EF 8-15mm f4.0 L USM Fisheye	£1149
EF 17-40mm f4.0 L USM	£615
EF-S 17-85mm f4.0-5.6 IS USM	£359
EF-S 18-55mm f3.5-5.6 IS II	£148
EF-S 18-135mm f3.5-5.6 IS	£334
EF 24-70mm f2.8 L USM	£989
EF 28-135mm f3.5-5.6 IS USM	£373.99
EF 28-300mm f3.5-5.6 L IS USM	£2184.99
NEW! EF-S 55-250mm f4.0-5.6 IS II	£219
EF 75-300mm f4.0-5.6 USM III	£199.95

NIKON LENSES

10.5mm f2.8 G IF-ED AF DX Fisheye	£523
14mm f2.8 D AF ED	£1213.85
16mm f2.8 D AF Fisheye	£597.85
20mm f2.8 D AF	£463.85
24mm f1.4 G AF-S ED	£1595
24mm f2.8 D AF	£332
24mm f3.5 D ED PC-E	£1383.85
NEW! 28mm f1.8 G AF-S	£619
35mm f1.8 G AF-S DX	£220.89
35mm f2.0 D AF	£160.95
35mm f2.0 D AF	£254.89
45mm f2.8 D PC-E ED Micro	£1393.90

50mm f1.4 G AF-S	£292.90
50mm f1.4 D AF	£232.99
50mm f1.8 D AF	£106
50mm f1.8 G AF-S	£179
60mm f2.8 G AF-S ED Micro	£397.99
85mm f1.4 D AF	£897.89
85mm f1.8 D AF	£304.89
85mm f2.8 D PC-E Micros	£1357.99
85mm f3.5 G ED AF-S VR DX Micro	£413.90
105mm f2.8 G AF-S VR IF ED Micro	£610
135mm f2.0 D AF DC	£964.95
180mm f2.8 D AF IF-ED	£627.90
200mm f2.0 G ED AF-S VR IF	£1328.90
200mm f4.0 AF Micro	£1123.89
300mm f2.8 G ED VR II AF-S	£4056.99
300mm f4.0 D AF-S IF ED	£974.99
400mm f2.8 G ED VR AF-S	£6639
500mm f4.0 ED VR AF-S	£5867.89
600mm f4.0 ED VR AF-S	£7070
10-24mm f3.5-4.5 G AF-S DX	£659
12-24mm f4.0 G ED AF-S IF DX	£799.90
14-24mm f2.8 G ED AF-S	£1299.90
16-35mm f4.0 G ED AF-S VR	£844.99
16-85mm f3.5-5.6 G ED AF-S DX VR	£449
17-55mm f2.8 G ED DX AF-S IF	£1064.89
18-35mm f3.5-4.5 D IF ED AF	£499
18-55mm f3.5-5.6 G ED AF-S DX II	£123.99
18-55mm f3.5-5.6 G ED AF-S DX VR	£146.50
18-105mm f3.5-5.6 G ED AF-S DX VR	£224.75
18-200mm f3.5-5.6 G ED AF-S DX VR II	£589
24-70mm f2.8 G ED AF-S	£1199.99
24-85mm f2.8-4.0 D AF	£514.90
55-200mm f4.5-6.3 G ED AF-S DX VR IF	£242.89
55-200mm f4.5-6.3 G AF-S DX	£187.89
70-200mm f2.8 G ED AF-S VR II	£1599.95
70-300mm f4.5-5.6 G ED AF-S IF VR	£429
80-400mm f4.5-5.6 D AF VR	£1179.90
200-400mm f4.0 G ED AF-S IF VR	£4773.90
200-400mm f4.0 G ED AF-S VR II	£4979

SIGMA LENSES

30mm f1.4 EX DC	£379
50mm f2.8 EX DG Macro	£269
50mm f1.4 EX DG HSM	£369
70mm f2.8 EX DG Macro	£369
85mm f1.4 EX DG HSM	£719
105mm f2.8 EX DG Macro	£299
150mm f2.8 EX DG OS HSM Macro	£799
300mm f2.8 EX DG	£2197
500mm f4.5 EX DG	£3769
800mm f5.6 APO EX DG HSM	£4319
8-16mm f4.5-5.6 DC HSM	£549
10-20mm f4.0-5.6 EX DC HSM	From £379
10-20mm f3.5 EX DC HSM	£489
NEW! 12-24mm f4.5-5.6 EX DG HSM II	£679
17-70mm f2.8-4.0 DC Macro OS HSM	£344.95
18-50mm f2.8-4.5 DC OS HSM	£177
18-125mm f3.8-5.6 DC OS HSM	£253.95
18-200mm f3.5-6.3 DC	£174.95
18-250mm f3.5-6.3 DC OS HSM	£399
24-70mm f2.8 IF EX DG HSM	£639
NEW! 50-150mm f2.8 EX DC APO OS HSM	£949
50-200mm f4.0-5.6 DC OS HSM	£175
50-500mm f4.5-6.3 DG OS HSM	£1199
70-200mm f2.8 EX DG OS HSM	£979
70-300mm f4.0-5.6 APO Macro Super DG	£177.99
70-300mm f4.0-5.6 DG OS	£298.99
120-400mm f4.5-6.3 DG OS HSM	From £649
150-500mm f5.0-6.3 DG OS HSM	From £724.95
EX DG APO Tele Converters	From £199

TAMRON LENSES

60mm f2.0 Di II LD SP AF IF Macro	£353.99
180mm f3.5 Di SP AF Macro	£698
10-24mm f3.5-4.5 Di II LD SP AF ASP IF	£375
17-50mm f2.8 XR Di II VC	£365
18-200mm f3.5-6.3 AF XR Di II	From £169
18-270mm f3.5-6.3 Di II VC PZD	£399
28-75mm f2.8 XR Di	From £354.90
70-300mm f4.5-6.3 Di VC USD	£336

Digital Compact Cameras

Digital Compact Batteries, Cases and Accessories are available on our website

Canon

NEW!



NEW! PowerShot G1 X £695

14.3 megapixels
4.5 fps
1080p movie mode



PowerShot SX40 HS
RRP £459 **£334**

12.0 megapixels
35x optical zoom
1080p movie mode



PowerShot S100
RRP £439 **£359**

12.0 megapixels
5.0x optical zoom
1080p movie mode

NEW! IXUS 125 HS Pink, Red, Blue, Silver or Green	£199
NEW! IXUS 240 HS Pink, Blue, Silver, Light Pink or Black	£259
NEW! IXUS 500 HS Silver, Red, Blue or Black	£269
NEW! IXUS 510 HS White or Black	£349
NEW! PowerShot A1300 IS Silver or Black	£109
NEW! PowerShot A4000 IS Pink, Silver, Blue or Red	£149
NEW! PowerShot SX240 HS Pink, Silver or Black	£299
NEW! PowerShot SX260 HS Red, Grey, Green or Black	£329
NEW! PowerShot D20 (Underwater Camera) Silver, Blue or Yellow	£349
PowerShot G12	RRP £539 £399

PENTAX

NEW!



NEW! Optio WG-2 Red or Black £249
NEW! Optio WG-2 GPS Orange or White £279
D-Lux 5 + FREE Leather Case worth £69.99*
+ FREE Lightroom3 (via redemption) £579

D-Lux 5

Panasonic

NEW!



Lumix TZ30 Red, White, Silver or Black
£329



Lumix FZ45 Black
RRP £379.99 **£229**



Lumix LX5 Black
£349

NEW! LUMIX FS45 Black, Violet, Red, Nickel or Silver	£129
NEW! LUMIX S21 Black, Blue, Red or Silver	£169
NEW! LUMIX FT20 Black, Red, Blue or Orange	£169
NEW! LUMIX SZ7 Black, Brown or White	£209
NEW! LUMIX FX80 Black	£219
NEW! LUMIX TZ25 Red or Black	£249
NEW! LUMIX FTA Black, Silver, Blue or Orange	£299

OLYMPUS

NEW!



XZ-1 VF-2 Viewfinder Kit £389 Inc C/back* £429
XZ-1 Cashback* ends 31.05.12
NEW! TG-320 Blue or Red £119
NEW! TG-620 Blue, White, Pink, Green or Black £199
NEW! SZ-14 Red or Silver, Black £239
NEW! SH-25 MR Gold, Red, White or Black £189.99
NEW! SP-720 UZ Silver or Black £199.95
NEW! SZ-31 MR Silver or Black £279
XZ-1 White or Black £269 Inc Cashback* £309



Coolpix P7100 Black
RRP £449.99 **£349.95**



NEW! Coolpix P510 Black, Red or Dark Silver **£329.95**

NEW! Coolpix S30 White, Blue, Pink or Black	£94.95
NEW! Coolpix S3300 Pink, Green, Blue, Purple, Silver, Red or Black	£114.95
NEW! Coolpix S6300 Blue, Red or Black	£159.99
NEW! Coolpix L810 Black, Red or Bronze	£199.99
NEW! Coolpix S9300 Red, Silver, Blue or Black	£259.99
NEW! Coolpix P310 Black, White	£234.95

SONY

NEW!



16.2 megapixels
30x optical zoom
Cyber-Shot HX100V Black £339
NEW! H90 Red, Silver or Black PRE-ORDER £229
NEW! WX100 White, Silver or Black PRE-ORDER £229
NEW! HX10V Red, White or Black PRE-ORDER £329
NEW! TX20 Orange, Blue or Black PRE-ORDER £329
NEW! HX20V Black or Brown PRE-ORDER £399
NEW! HX200V Black £469



FinePix HS30 EXR
RRP £439.99 **£364**



FinePix X100
RRP £999.99 **ONLY £689**

FinePix S4200 Black	RRP £164.99 £139.95
NEW! FinePix Z1000 EXR Green, Purple or White	£219.99
NEW! FinePix F660 EXR Blue, Red, Black or White	£219
NEW! FinePix S7300 Black	£234.95
NEW! FinePix FL770 EXR Black, Red, Blue or White	£299
FinePix X10 Black	RRP £529.99 £386
NEW! FinePix X-S1 EXR	RRP £699.99 £549

FREE DELIVERY ON ORDERS OVER £150**

**Based on a 4 day delivery service, UK only.

01603 208761
 advice line: 01603 208302
 call us Mon-Fri 8am-7pm
 or visit our website at www.wex.co.uk

Photo Bags & Rucksacks



Pro Runner
 450 AW
 Black

Pro Runner:
 200 AW £64
 300 AW £84
 350 AW £119
 450 AW £134
 x350 AW £174
 x450 AW £209



Fastpack
 250 Black
 Red, Arctic Blue or Black
 From £49.95
 From £62
 From £68.95



Supreme Hard Cases:
 27F £39.95
 37F £89
 38F £79
 40F £109.99
 46F £139



Adventure:
 6 Grey or Red £48
 7 Grey or Red £58.95
 9 Grey or Red From £99.95



Ultra Pro 13
 Black
 Pro: £74
 8 £99.95
 12 £119
 Ultra 11 £119
 Ultra 13 £129



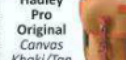
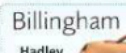
3N1 Sling Backpack
 11 £89.95
 22 £104
 33 £129



Stile Veloce Backpack:
 V £88.95
 VII £74.95
Stile Unica Messenger Bag:
 + FREE MMC3-2 Compact
 Monopod worth £19.95
 (offer ends 30.06.12)
 V £69.95
 VII £83.95



Hadley Pro Original Canvas Khaki/Tan
 Hadley: Canvas/Leather:
 Khaki/Tan, Black/Tan, Black/Black.
 FibreNyte/Leather: Khaki/Tan, Sage/Tan, Black/Black.
 Digital £109
 Small £129
 Large £149
 Pro Original From £164



335 FibreNyte Khaki/Tan
 5 Series: Khaki/Tan, Black/Tan, Black/Black, FibreNyte/Leather: Khaki/Tan, Sage/Tan, Black/Black.
 335 From £239.95
 225 From £249.95
 445 Black/Tan, Khaki/Tan, Black/Black, Sage FibreNyte/Tan From £269.95
 555 Black/Tan, Khaki/Tan, Black/Black From £299.95

Tripods & Heads



055XPROB
 • 178.5cm Max Height
 • 10cm Min Height



190CXPRO4
 • 146cm Max Height
 • 8cm Min Height

HALF PRICE*
 Tripod Bag when you buy any 055 or 190 Manfrotto Tripod

055 Series:
 055XDB £109.95
 055XB £125
 055XPROB £104.95
 055XV £154
 055CX3 £259
 055CXV3 £249.99

Joby Gorillapods from only £14.95 - See our website for details!



MTL8361B
 • 161cm Max Height
 • 26.2cm Min Height



MTL8350B
 • 146cm Max Height
 • 21cm Min Height



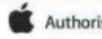
VGRN9265
 • 171cm Max Height
 • 28.6cm Min Height

MTL Adjustable Series:
 9351B £74.95
 + MHS011 Head £109.95
 9361B £94.95
 + MHS001 Head £139
 8351B £179

8350B
 £189
8361B
 £209
8360B
 £224.95
8271B
 £299

Vitruvian Series:
 VGRN9255 Tripod + MHS400-652 Ball Head RRP £229 £169
 VGRN9265 Tripod + MHS501-652 Ball Head Was £259 £179
 VGRN8225 Tripod + MHS310-630 Ball Head £284

Computing & Software



Authorised Reseller



iPod Touch 4G
 From £169



Time Capsule
 From £229



NEW! iPad Wi-Fi
 From £399
NEW! iPad Wi-Fi + 4G
 From £499



MacBook Pro
 From £949



Mac Mini
 From £509



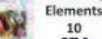
iMac
 From £959



Intuos5 Pen & Touch Graphics Tablets
 Small £199.95
 Medium £329.95
 Large £429.95



i1 Display Pro
 £159.99



Photoshop Elements 10
 £74



ColorMunki Display
 £114



Spyder4 Express
 £89

Studio Lighting & Accessories

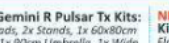
Over 2140 Studio Lighting products available to buy - See our website for details!



Geminis Kits:
 Flash Heads, 2x Reflectors, 2x Umbrellas, 2x Light Stands, 2x Power Leads, Sync Cord and Kit Bag.
 200/200 Twin Head £454
 250/400 Twin Head £499
 400/400 Twin Head £539



NEW! Gemini R Pulsar Tx Kits:
 Flash Heads, 2x Stands, 1x 60x90cm Softbox, 1x 90cm Umbrella, 1x Wide Reflector, 1x Pulsar Tx Trigger and Card, 2x Mains Leads, Sync Cord and Cases.
 500/500R Twin Head £899
 500/500R + Travelpak £1335
 500R 3 Head £1430



Pulsar Plug-In Trigger Card
 From £75.99



NEW! Gemini R Pulsar Tx Kits:
 Flash Heads, 2x Stands, Silver/White Umbrella, Wide Angle Reflector, 60x90cm Softbox, 1x Pulsar Tx Trigger and Card, Leads, Cables, Modelling Lamps and Cases.
 500Pro Twin Head £1159
 500Pro + Travelpak £1600
 750Pro Twin + Travelpak £1735
 1000Pro Twin + Travelpak £1999



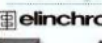
Back Light Stand
 £29.99



15" Snoot
 £66.99



75" Softlite
 £107.99



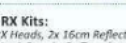
BXRI Kits:
 BXRI Heads, 2x Portolite Softboxes, 2x ClipLock Stands, 1x Skyport Transmitter, 2x Mains Leads, Head Case and Stand Bag.
 250/250 Twin Head £754.99
 250/500 Twin Head £829
 500/500 Twin Head £889



D-Lite it Kits:
 D-Lite it Heads, 2x Stands, 2x 60x60cm Softboxes, 2x Carry Cases, 1x Skyport Transmitter, Leads, Cables and User Guide.
 2 Twin Head £489
 2/4 Twin Head £468.99
 4 Twin Head £549



Style RX Kits:
 Style RX Heads, 2x 16cm Reflectors, 2x ClipLock Stands, 2x Translucent/Umbrellas, 2x Carry Cases, Leads, Cables and User Guide.
 RX600 Twin Head £1199
 RX1200 Twin Head £1649.99



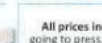
Ranger Quadra RX Set A + Case
 £1549



90" Reflector
 £21.99



18cm Reflector Kit
 £41.99



Softboxes
 From £169

Lightmeters



L308S £139
L358 £229.99
DigiPro F £159.99

Paper

Colorama
 1.35x11m £34.99
 1.72x11m £43.99
 2.72x11m £53.99

Terms and Conditions
 All prices incl. VAT at 20%. Prices correct at time of going to press. FREE Delivery** available on orders over £150 (based on a 4 day delivery service). For Next Working Day Delivery our charges are: £4.99** for orders over £100. £9.99** for orders under £100. Saturday deliveries are charged at a flat rate of £7.50** (**Deliveries to some European countries, Northern Ireland, remote areas of Scotland & Channel Isles are subject to extra charges.) E. & O.E. Prices subject to change. Goods subject to availability. Live Chat operates between 8am-7pm Mon-Fri and may not be available during peak periods.
 Wex Photographic is a trading name of Warehouse Express Limited © Warehouse Express 2012.



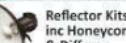
EzyBalance 12% HiLite w/Train
 Grey £18.99 £29.99



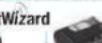
Background Support
 30cm £12.99



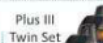
Reflector Kits:
 50cm £22.99
 75cm £33.99
 95cm £53.99



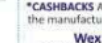
5-in-1 Reflector
 From £24.99



Softlite Reflector
 70cm £159



PocketWizard
 MiniTT1 £159



Plus III Twin Set
 PRE-ORDER £249.99



FlexTT5
 £159

Wex Showroom - visit us today
 • Touch, Try and Buy latest Cameras & Accessories
 • Over 13,000 products to choose from
 * Award winning specialists!
 Mon & Wed-Sat 10am-6pm, Tues 10am-5pm, Sun 10am-4pm. Unit 8, Frenbury Estate, Norwich, NR6 5DP.



Where DO you buy your ink?

...and where WILL you buy your ink now the UK is a level playing field?

From the 1st April 2012, Low Value Consignment Relief (LVCR) no longer applies to goods imported to the UK from the Channel Islands. This ends the exploitation of LVCR which has been used by other retailers to sell ink and paper to UK customers VAT- free.

Retailers who send their goods from Jersey or Guernsey are now having to add 20% VAT to many of their prices.

As we are based in Leamington Spa, Warwickshire, all our prices include, and always have included, VAT.

Our prices have not increased - in fact, we've recently reduced the price of many of our Epson, Canon and HP original ink cartridges.

Next time you need ink or paper, please check our prices - you may well find we're now less expensive than your usual supplier.

www.premier-ink.co.uk

Telephone 01926 339977 or 0800 1077 211.

Premier Ink & Photographic, Longfield Road, Leamington Spa, Warwickshire, CV31 1XB



Lowering the Cost of Photography

Orders are shipped promptly by Royal Mail 1st class post, for which we charge just £1.79 per order. All prices **include VAT**, and a full VAT receipt is provided with every order. Payment accepted by credit/debit card, cheque or postal order. Orders accepted securely online, www.premier-ink.co.uk, over the telephone, 01926 339977, by post, or by visiting our shop: Premier Ink & Photographic, Longfield Road, Sydenham Ind Estate, Leamington Spa, CV31 1XB

01926 339977 www.premier-ink.co.uk



Premier
Ink & Photographic

Winners of the Amateur Photographer 2011 GOLD "Good Service Award"

Special Offers

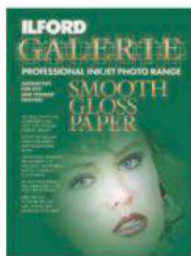
Epson T059... R2400 inks



Each
£11.99

Set of 8
£92.99

Ilford Galerie Smooth Gloss



A3
25 sheets
£17.99

A3+
25 sheets
£19.99

Canon PGI9 Pro 9500 inks



Each
£9.99

Set of 10
£89.99

Epson T096... R2880 inks



Each
£8.99

Set of 8
£69.99

Ilford Galerie Smooth Pearl



A4
25 sheets
£7.99

Canon CLi526 ink multipack



Set of 3
£23.99
(equivalent to
£7.99 each)

Epson T157... R3000 inks



Each
£19.99

Set of 8
£152.99

Epson Premium Glossy Paper



6x4
40 sheets
£10.99

A4
15 sheets
£10.99

**BUY 1
GET 1
FREE**

HP No.364 ink multipack



Set of 4
£21.99
(equivalent to
£5.49 each)

www.premier-ink.co.uk

Telephone 01926 339977 or 0800 1077 211.

Premier Ink & Photographic, Longfield Road, Leamington Spa, Warwickshire, CV31 1XB

Lowering the Cost of Photography

Orders are shipped promptly by Royal Mail 1st class post, for which we charge just £1.79 per order. All prices include VAT, and a full VAT receipt is provided with every order. Payment accepted by credit/debit card, cheque or postal order. Orders accepted securely online, www.premier-ink.co.uk, over the telephone, 01926 339977, by post, or by visiting our shop: Premier Ink & Photographic, Longfield Road, Sydenham Ind Estate, Leamington Spa, CV31 1XB.

01926 339977 www.premier-ink.co.uk



Premier

Ink & Photographic

Winners of the Amateur Photographer 2011 GOLD "Good Service Award"

MEMORY

NEW LOWER PRICES
from just £3.99

Transcend

Compact Flash
8GB 60MB/s **£59.99 £26.39**
16GB 60MB/s **£99.99 £39.69**
32GB 60MB/s **£179.99 £55.09**

SD Cards
2GB **£8.99 £3.99**
4GB Class 10 **£28.99 £5.59**
8GB Class 10 **£29.99 £7.99**
16GB Class 10 **£49.99 £17.99**
32GB Class 10 **£99.99 £29.99**

USB Pen Drives
2GB Transcend **£8.99 £3.99**
4GB Transcend **£14.99 £4.19**
8GB Transcend **£19.99 £5.99**
16GB Transcend **£34.99 £11.59**
32GB Transcend **£69.99 £25.99**

Lexar

Compact Flash
8GB 60MB/s **£148.46 £30.99**
8GB 50MB/s **£177.38 £43.69**
16GB 60MB/s **£284.25 £55.79**
16GB 50MB/s **£271.30 £77.69**

SD Cards
8GB Class 10 **£70.46 £16.29**
16GB Class 10 **£130.73 £32.39**

Sandisk

Sandisk Ultra 30MB/s
4GB 30MB/s **£21.76 £14.99**
8GB 30MB/s **£36.12 £24.99**
16GB 30MB/s **£70.06 £49.99**

Sandisk Extreme 40&60MB/s
4GB 40MB/s **£36.34 £18.99**
8GB 40MB/s **£67.02 £37.49**
16GB 40MB/s **£140.19 £68.99**
32GB 40MB/s **£288.39 £125.99**

Sandisk Blue Class 2: 5MB/s
2GB 5MB/s **£8.27 £4.69**
4GB 5MB/s **£12.41 £5.19**
8GB 5MB/s **£20.10 £7.49**
16GB 5MB/s **£39.39 £14.99**

Sandisk Ultra Class 6: 15MB/s
2GB 15MB/s **£9.57 £5.69**
4GB 15MB/s **£15.66 £6.19**
8GB 15MB/s **£27.85 £9.29**
16GB 15MB/s **£57.22 £17.99**

Sandisk Extreme Class 10: 30MB/s
4GB 30MB/s **£21.33 £9.99**
8GB 30MB/s **£37.42 £13.19**
16GB 30MB/s **£52.02 £22.69**
32GB 30MB/s **£92.02 £45.29**

BATTERIES

Camera Batteries

A comprehensive range of rechargeable li-ion batteries. Manufactured by respected independent battery manufacturers Energizer and Duracell. All batteries come with a 2 year guarantee.

NB-1L for Canon **£9.99**
NB-2L/LH for Canon **£9.99**
NB-3L for Canon **£9.99**
NB-4L for Canon **£9.99**
NB-5L for Canon **£9.99**
NB-6L for Canon **£9.99**
NB-7L for Canon **£12.99**
NB-8L for Canon **£9.99**
NB-9L for Canon **£9.99**
BP-511 for Canon **£12.99**
LP-E5 for Canon **£12.99**
LP-E6 for Canon **£29.99 £19.99**
LP-E8 for Canon **£15.99**
LP-E10 for Canon **£12.99**

NP40 for Fuji **£9.99**
NP45 for Fuji **£9.99**
NP50 for Fuji **£9.99**
NP60 for Fuji **£9.99**
NP80 for Fuji **£9.99**
NP95 for Fuji **£9.99**
NP140 for Fuji **£12.99**
NP150 for Fuji **£19.99**
NP200 for Minolta **£9.99**
NP400 for Minolta **£12.99**
EN-EL1 for Nikon **£9.99**
EN-EL2 for Nikon **£9.99**
EN-EL3/3A for Nikon **£9.99**
EN-EL3E for Nikon **£15.99**
EN-EL5 for Nikon **£12.99**
EN-EL9 for Nikon **£12.99**
EN-EL10 for Nikon **£9.99**
EN-EL11 for Nikon **£9.99**
EN-EL14 for Nikon **£37.99**
EN-EL15 for Nikon **£59.99**
EN-EL19 for Nikon **£12.99**

LI10B/12B for Olympus **£9.99**
LI40B/42B for Olympus **£9.99**
LI50B for Olympus **£9.99**
BLM-1 for Olympus **£12.99**
BLS-1 for Olympus **£12.99**
CGA-S005 for Panasonic **£9.99**
CGR-S006 for Panasonic **£9.99**
CGR-S007 for Panasonic **£9.99**
BCF10E (V3) for Panasonic **£19.99**
BCG10E (V3) for Panasonic **£19.99**
BLB13 (V3) for Panasonic **£19.99**
BMB9 (V2) for Panasonic **£24.99**
D-L18 for Pentax **£9.99**
D-L180 for Pentax **£12.99**
SLM-1137D for Samsung **£9.99**
SLM-1674 for Samsung **£12.99**
BG-1 for Sony **£19.99**
NP-FM500H for Sony **£19.99**
NP-FH50 for Sony **£19.99**
NP-FW50 for Sony **£24.99**

Many more batteries in stock!

Battery Grips

A range of professional battery grips from Hahnel. All can take two Li-ion batteries for double the battery power. AA battery compartment and/or vertical shutter release and/or infrared remote, depending on model.

For Canon SD MkII: **£99.99**
For Canon 7D: **£99.99**
For Canon 30/40/50D: **£99.99**
For Canon 60D: **£99.99**
For Canon 450D: **£99.99**
For Canon 500D: **£99.99**
For Canon 550D: **£99.99**
For Canon 1000D: **£99.99**
For Nikon D40/D60: **£99.99**
For Nikon D80/D90: **£99.99**
For Nikon D300/D700: **£99.99**
For Nikon D7000: **£99.99**

Many more batteries in stock!

Universal Charger

The NEW Hahnel UniPal charger is able to charge AA, AAA, Li-ion batteries, cameras, iPods and more! Mains power cable, plus 12V car charger. Full details on our website. **£19.99**

Dedicated Charger

A dedicated Li-ion charger, able to charge most camera batteries. Mains cable, plus 12V car charger. **£14.99**

Coin Cells, etc

A comprehensive range of specialist batteries - see our website for full range.
CR123A Energizer Lithium (1) **£1.99**
CR2 Energizer Lithium (1) **£1.99**
2CR5 Energizer Lithium (1) **£3.99**
CRV3 Energizer Lithium (1) **£5.99**
LR44 Energizer Alkaline (2) **£1.99**
CR2025, CR2032 etc **£1.99**
Full range of coin cells in stock

SQUARE FILTERS

P-Type Filter System

The P-Type square/rectangular filter system consists of three parts:
1) An adapter ring that screws onto the front of your lens
2) A filter holder clips onto the ring
3) One or more P-Type (84mm wide) filters

P-Type Adapter Rings

49mm Adapter Ring **£4.99**
52mm Adapter Ring **£4.99**
55mm Adapter Ring **£4.99**
58mm Adapter Ring **£4.99**
62mm Adapter Ring **£4.99**
67mm Adapter Ring **£4.99**
72mm Adapter Ring **£4.99**
77mm Adapter Ring **£4.99**
82mm Adapter Ring **£4.99**

P-Type Holders

Holder Standard **£5.99**
Holder Wide Angle **£9.99**
Hood Modular **£9.99**
Hood Bellows **£34.99**
A to P Type Adapter **£9.99**

P-Type Filter Wallet

A smooth cushioned filter wallet, to protect and store up to 8 P-Type filters. **£9.99**

P-Type Six-Piece Neutral Density Filter Kit

£49.99
£43.99

Neutral Density filters have a multitude of uses - from increasing detail in landscapes and reducing over-exposed skies, to creating stunning motion scenes by reducing shutter speeds. Here's a kit which includes all the popular ND filters, and everything you need to get started! The kit contains: 1x ND2 Filter, 1x ND4 Soft Graduated Filter, 1x ND4 Filter, 1x ND8 Soft Graduated Filter, 1x P-Type Filter Holder, 1x P-Type Adapter Ring of your choice (49-82mm).

We also stock Z-Pro (100mm) and A-Type (67mm) filters, holders and adapter rings

LENS HOODS & CAPS

Bayonet-Fit Lens Hoods

ES-62 Canon 50/1.8 **£9.99**
ES-71II Canon 50/1.4 **£9.99**
ET-60 Canon 75-300/4-5.6 **£9.99**
ET-65B Canon 70-300/4-5.6 **£9.99**
ET-67B Canon 100/2.8 Macro **£9.99**
EW-60B Canon 16-55 **£7.99**
EW-63C Canon 17-85 IS **£9.99**
EW-78BII Canon 28-135 IS **£9.99**
EW-78D Canon 18-200 IS **£9.99**
EW-78E Canon 15-85 IS **£12.99**
EW-83E Canon 17-40/4.0 **£12.99**
EW-83J Canon 17-55/2.8 **£12.99**
HB-25 Nikon 24-85, 24-120 **£12.99**
HB-37 Nikon 55-200 VR **£7.99**
HB-45 Nikon 18-55 VR **£7.99**
SH-006 Sony 18-70/3.5-5.6 **£9.99**
SH-108 Sony 18-55/3.5-5.6 **£9.99**

A comprehensive range of aftermarket matt black bayonet-fit lens hoods for Canon, Nikon and Sony lenses.

This is just a sample, more in stock!

Screw-Fit Lens Hoods

52mm Shaped Petal Hood **£6.99**
55mm Shaped Petal Hood **£6.99**
58mm Shaped Petal Hood **£6.99**
62mm Shaped Petal Hood **£7.99**
67mm Shaped Petal Hood **£7.99**
72mm Shaped Petal Hood **£9.99**
77mm Shaped Petal Hood **£9.99**
82mm Shaped Petal Hood **£11.99**
46mm Rubber Hood **£3.99**
52mm Rubber Hood **£3.99**
55mm Rubber Hood **£3.99**
58mm Rubber Hood **£3.99**
62mm Rubber Hood **£4.99**
67mm Rubber Hood **£4.99**
72mm Rubber Hood **£5.99**
77mm Rubber Hood **£5.99**

Lens Caps

30mm, 37mm, 40mm, 43mm, 46mm, 49mm, 52mm, 55mm, 58mm, 62mm, 67mm, 72mm, 77mm, 82mm, 86mm, 95mm
£3.99 each

We also stock a range of body caps and rear lens caps for Canon, Nikon, Olympus, Sony, Pentax, etc

SCREW-TYPE FILTERS

KOOD

Japanese Optical Glass Filters
Coated to reduce lens flare and reflections.

UV / Haze Filters

Used both to protect the lens of your camera, and to absorb ultraviolet rays that can cause photos to appear hazy.

46mm UV / Haze **£6.99**
52mm UV / Haze **£6.99**
55mm UV / Haze **£7.99**
58mm UV / Haze **£8.99**
62mm UV / Haze **£9.99**
67mm UV / Haze **£10.99**
72mm UV / Haze **£11.99**
77mm UV / Haze **£14.99**
82mm UV / Haze **£17.99**
86mm UV / Haze **£22.99**

More sizes in stock, from 24 to 86mm!

Circular Polarising Filters

These remove reflections from surfaces such as glass and water, as well as increasing contrast and saturation.

46mm Circular Polarising **£18.99**
52mm Circular Polarising **£19.99**
55mm Circular Polarising **£21.99**
58mm Circular Polarising **£24.99**
62mm Circular Polarising **£29.99**
67mm Circular Polarising **£34.99**
72mm Circular Polarising **£39.99**
77mm Circular Polarising **£44.99**
82mm Circular Polarising **£49.99**
86mm Circular Polarising **£59.99**

More sizes in stock, from 27 to 86mm!

Skylight Filters

Similar to a UV filter, but with a pinkish tinge to add a gentle warmth to your photos.

52mm Skylight **£7.99**
55mm Skylight **£8.99**
58mm Skylight **£9.99**
62mm Skylight **£10.99**
67mm Skylight **£11.99**
72mm Skylight **£13.99**
77mm Skylight **£16.99**

More sizes in stock, from 30 to 105mm!

Close Up Filter Sets

Sets containing three filters, rated at +1, +2, and +4 diopters. Increases close up / macro ability of the lens they are fitted to.

52mm Close-Up Set **£26.99**
55mm Close-Up Set **£29.99**
58mm Close-Up Set **£34.99**

More sizes in stock, from 46 to 77mm!

Lens Converters

Ideal for converting your kit lens to a 2.0X telephoto or 0.5X wide angle lens.

52mm 2.0X or 0.5X converter **£35.99**
55mm 2.0X or 0.5X converter **£37.99**
58mm 2.0X or 0.5X converter **£39.99**

Light Craft Workshop Filters

Amazing but true - by simply rotating the outer element of the filter, the amount of light passing through the filter can be adjusted from 1/2 stop to an 8 stop reduction.

The FaderND filter is constructed from two opposing sheets of polarizing glass, the outer sheet mounted in an independently rotating frame. The new Mk II version features both improved optical elements, and a thinner, conical shaped frame to reduce the chance of vignetting. Also available is the highly acclaimed, ND500MC fixed 9-stop filter with ultra-thin frame for wide angle photography.

Genuine LightCraftWorkshop filters - beware of imitations!

STEPPING RINGS

Step-Up and Step-Down Rings

Stepping rings are used to 'step-up' or 'step-down' from one filter thread size to another.

34-37mm 52-55mm **58-55mm** 67-62mm
37-43mm 52-58mm **58-62mm** 67-77mm
43-46mm 55-52mm **58-67mm** 72-67mm
46-49mm 55-58mm **62-67mm** 72-77mm
49-52mm 58-52mm **62-72mm** 77-72mm
All just £4.99 each!

This is just a tiny fraction of our range. Over 160 different sizes in stock, from 25mm to 105mm. Probably the largest selection in the UK!

MACRO PHOTOGRAPHY

Reversing Rings - £12.99

These fit to the camera body, between the camera and lens, leaving a screw thread to enable the reverse mounting of lenses. A way of obtaining a high reproduction ratio, allowing extreme Macro photography.

Canon: 52, 55, 58, 62, 67mm
Nikon: 52, 55, 58, 62, 67mm
Pentax K: 52, 55, 58, 62, 67mm
Olympus: 52, 55, 58, 62, 67mm
Sony: 52, 55, 58, 62, 67mm

Extension Tubes

Set of 3 tubes. They contain no optics, they simply move the lens further from the camera body, allowing closer focusing. Autofocus tubes available in Canon, Nikon and Sony fittings - manual tubes are also available in Pentax and Olympus fittings.

Manual Focus Tubes **£17.99**
Autofocus Tubes **£134.99**

Extension Bellows

Acting like an adjustable set of extension tubes, they allow fine control over focusing distance. Nikon, Canon and Pentax fit. **£49.99**

Right Angle Viewfinders

Adjustable eyepiece, adjustable magnification, 360 degree rotating body. Ideal for close-up work.
1.0X-2.0X **£49.99**
1.0X-3.3X **£64.99**

Telephone: 01926 339977 or 0800 1077 211

www.premier-ink.co.uk

Premier Ink, Longfield Road, Leamington Spa, CV31 1XB

E&OE. Prices may be subject to change, but hopefully not!

Mifsuds
.COM
FAMILY RUN SINCE 1954



Mail Order :
01803 852400

Email - info@mifsuds.com

www.mifsuds.com

27-29, Bolton Street, Brixham, Devon. TQ5 9BZ.

PHONE LINES OPEN
MON-FRI 8am - 7pm,
SAT 9am - 5pm,
SUN 10am - 1pm.
SHOP OPEN
MON-SAT 9am - 5pm,
SUN 10am - 1pm.

Canon MIFSUDS ARE CANON PROFESSIONAL STOCKISTS

EOS DSLRS + KITS

1D X body £5299
5D MKIII body £2999



NEW 5D MKIII + 24-105 IS £3697
5D MKII body £1647
5D MKII + 24-105 IS £2285
7D body £1089
7D + 18-55 IS £1677
7D + 18-135 IS £1447
60D body £777
60D + 18-55 IS £876
60D + 18-135 IS £1047
600D body £539 600D + 18-55 IS £597
600D + 18-135 IS £797
1100D body £319 1100D + 18-55 IS £389

COMPACTS
NEW G1X £699 G12 £387
SX40IS £345 S100 £359

EF-S NON FULL FRAME LENSES

10-22 F3.5/4.5 USM £649
15-85 F3.5/5.6 IS U no box £579
17-55 F2.8 IS U £769
17-55 F4/5.6 IS USM unboxed £379
18-55 F3.5/5.6 IS unboxed £399
18-135 F3.5/5.6 IS U no box £319
18-200 F3.5/5.6 £419
55-250 F4/5.6 IS II £239
60 F2.8 Macro USM £369

EF LENSES

8-15 F4 L U Fisheye £1107
16-35 F2.8 MKII L USM £1147
17 F4 TSE L £1947
17-40 F4 USM L £617
20 F2.8 USM £414
24 F1.4 L II USM £1347
24 F2.8 £379
24 F3.5 L TSE MKII £1699
24-70 F2.8 L II USM preorder £2299
24-70 F2.8 L II USM £989
24-105 F4 L IS USM unboxed £847
28 F1.8 USM £397
28 F2.8 £175
35 F1.4 L U £1189

35 F2 £229
50 F1.2 L USM £1279
50 F1.4 U £309
50 F1.8 II £95
50 F2.5 Macro £249
70-200 F2.8 IS U LII £1869
70-200 F2.8 non IS L USM £989
70-200 F4 L IS USM £969
70-200 F4 L USM £537
70-300 F4/5.6 L IS U £1147
70-300 F4/5.6 IS USM £419
85 F1.2 L II £1889
85 F1.8 USM £309
100 F2.8 IS L U macro £689
100 F2.8 Macro USM £439
100-400 F4/5.6 L IS USM £1237
135 F2 L USM £869
180 F3.5 L USM Macro £1297
200 F2.8 II L USM £637
200 F2.8 L II USM £5399
300 F4 L IS USM £1177
400 F2.8 IS L II USM £8880
400 F5.6 L USM £1099

500 F4 IS LII USM £8499
600 F4 IS LII USM £10999
Ext tube 12L £79 Ext tube 25L £129
1.4x III or 2x III converter ea £419

FLASH & ACCESSORIES

Angle finder C £189
BG-E5 grip £107
BG-E6 grip (5D MKII) £197
BG-E7 grip (7D) £147
BG-E8 grip (550D) £115
BG-E9 grip (60D) £139
BG-E11 grip (5D MKIII) £329
LP-E4 £99 LP-E6 £59
MR 14EX Ringlight £469
MT-24EX £789
270 EX II £159 320EX £229
430 EX II £219
580 EX II £397
600EX RT £659
CP-E4 compact battery pack £149
Off camera shoe cord OC-E3 £59
LC5 wireless set £369
STE2 Transmitter £179
RS-80N3 £44 TC-80N3 £119

16-35mm f2.8 LII USM £1147
17-55mm f2.8 IS USM EFS £769
70-200mm f2.8 LII IS USM £1869
100mm f2.8 IS L USM macro £689
300 f2.8 LII IS USM £5399
BG-E6 grip for 5D MKII £197
BG-E7 grip for 7D £147
1.4x or 2x III converter each £419
600EX-RT Flash £659

Nikon MIFSUDS ARE NIKON PROFESSIONAL DEALERS

DIGITAL SLR + KITS

D4 body £5289



D800 body £2599

D3X body £5049
D800E body £2899
D7000 body £947
D7000 + 18-105 VR £1097
D90 body £589
D90 + 18-105 VR £777
D5100 body £577 D5100+18-55 VR £677

NEW

D3200 body £559

D3200 + 18-55 VR £649



DIGITAL ONLY LENSES

10.5 F2.8 DX £519
10-24 F3.5/4.5 G AFS DX £699
12-24 F4 DX £859
16-85 F3.5/5.6 AFS VR DX £469
17-55 F2.8 DX £1099
18-105 F3.5/5.6 ED VR £229
18-200 F3.5/5.6 VR DX II £639
35 F1.8 G DX £199
40 F2.8 AFS G DX £227
55-300 F4/5.6 G VR DX £299
85 F3.5 G VR DX £419

LENSES

14 F2.8 AFD 1 only £1099
14-24 F2.8 G ED AFS £1299
16 F2.8 AFD Fisheye £649
16-35 F4 AFS VR £839
20 F2.8 AFD £499
24 F1.4 AFS G £1599
24 F2.8 AFD £357
24 F3.5 PCE £1429
24-70 F2.8 G ED AFS £1215
24-120 F4 G ED VR £847

28 F2.8 AFD £249
28-300 F3.5/5.6 G ED VR £889
35 F1.4 G £1199
35 F2 AFD £279
50 F1.4 AFS G £297
50 F1.8 G £169 50 F1.8 AFD £297
60 F2.8 AFS £397
70-200 F2.8 VR II £1599
70-300 F4/5.6 VR £439
80-400 F4.5/5.6 VR AFD £1249
85 F1.4 AFS G £1229
85 F1.8 AFS G £489
85 F1.8 AFD £329
105 F2.8 VR macro £617
100 F2 G VR II £4299
200-400 F4 VR II £4499
200-400 F4 VR II £4977
300 F2.8 AFS G VR II £3989
300 F2.8 AFS VR I £3499
300 F4 AFS £966
400 F2.8 AFS VR £6629
500 F4 AFS VR £5829
600 F4 AFS VR £7197

TC14EII £319
TC17EII £299
TC20EIII converter £389
FLASH & ACCESSORIES
GP-1 1 only £199
MBD12 Grip (D800E) £379
MBD11 Grip (D7000) £199
MBD10 Grip (D300/D700) £227
DR-5DR-5 angle finder each £229
SBR200 wireless rem S/Lite £199
SBR1 ringflash £399
SBR1C1 ringflash/command £629
SB-700 £239 SB-910 £369
SC-28 £59 SC-29 £69
SU-800 flash slave no box £239
MC36 £129 MC30 £69
EN-EL3E £67 EN-EL4A £89
EN-EL18 £129
MH-21 charger D3/D2 series £89
ME-1 Stereo Microphone £119
WT-5 Wireless trans for D4 £649
WU-1a wireless adapt D3200 £55
NX Capture 2 £149

24-70mm f2.8 G ED AFS £1215
70-200mm f2.8 VR II £1599
200-400mm f4 VR I £4499
300mm f2.8 AFS G VR I £3499
300mm f2.8 AFS G VR II £3989
400mm f2.8 AFS VR £6629
500mm f4 AFS VR £5829
TC20EIII Converter £389
WT-5 for D4 £649

WANTED
WE BUY FOR CASH
PART EXCHANGE OR COMMISSION SALE
Collection can be arranged.

contact us at info@mifsuds.com or ring **01803 852400**

SIGMA

MIFSUDS ARE SIGMA PRO LENS STOCKISTS
3 YEAR WARRANTY ALL LENSES

10-20 F3.5 EX DC HSM £499
10-20 F4/5.6 EX DC CAF/NAF £389
12-24 F4/5.6 EX DG macro MKII £679
12-24 F4/5.6 EX DG PKAF only £549
17-50 F2.8 EX DC OS HSM £499
17-70 F2.8/4.5 DC OS £344
18-50 F2.8/4 DC OS £199
18-200 F3.5/6.3 DC OS II £349
18-200 F3.5/6.3 DC OS CAF only £249
18-250 F3.5/6.3 DC OS £399
24-70 F2.8 EX IF DG HSM £639
30 F1.4 EX DC HSM £379
50 F1.4 EX DG £379
50 F2.8 EX DG £269
50-500 F4/5.6 OS HSM CAF/NAF £1077
70 F2.8 EX DG macro £369

70-200 F2.8 EX DG OS £369
70-300 F4/5.6 DG OS £299
70-300 F4.5/5.6 APO DG mac £159
85 F1.4 EX DG HSM £759
105 F2.8 EX DG OS £549
120-300 F2.8 EX DG OS CAF/NAF £1989
120-400 F4/5.6 APO OS NAF only £697
150 F2.8 EX DG OS £847
150-500 F5.6/3 DG OS CAF/NAF £2277
300 F2.8 EX DG £277
500 F4.5 EX DG £3799
1.4x EX DG converter £197
2x converter EX DG £227
EM140DG macro ringflash £349

Panasonic

Micro 4/3rds system

NEW GF5



Preorder NOW!

GX1 body £449
GX1 + 14-42mm X £649
GX1 + 14-42mm £469
GX1 + 14-42mm £429
GX3 body £397
GX3 + 14-42mm X £499
GX3 body £299

7-14mm F4 £1029
8mm F3.5 £599
14mm F2.5 £289
14-42mm F3.5/5.6 £350
Power OIS X £239
14-45mm F3.5/5.6 OIS £239
14-140mm F4/5.8 OIS £649
20mm F1.7 £289
25mm F1.4 DG £449
45mm F2.8 OIS £569
45-175mm F4/5.6 £349
Power OIS X £269
100-300mm F4/5.6 OIS £449
LFV2 Viewfinder £199
FL220E Flash £126
FL360E Flash £197
FL500E Flash £389
Superzoom Cameras
FZ-48 Camera £279
FZ-150 Camera £379

5STAR DEALER
Systematic Tripods (Carbon Fibre)
GT2542S 4 section £597
GT3532LS 3 section £635
GT3542LS 4 section £669
GT3542XLS 4 section £697
GT4552TS 5 section £729
GT5542LS 4 section £797
GT5532LS 3 section £819
GH5380SQR Systematic ball head £319
GH3780QR Centre ball head £309
055XB + 804RC2 Manfrotto kit £179
Tamron 18-270mm f3.5/6.3 Di II VC PZD £419
90mm f2.8 Di macro £347

Family Run Pro Dealership with Friendly, Knowledgeable Staff. Open 7 days per week. Prices inc VAT. P&P Extra. E&OE.
We are happy to reserve new & used stock for customers planning to visit. Prices are based on current stock at time of compilation April 19th 2012.
Prices are subject to change without notice so please check availability to avoid disappointment. We keep the website updated daily (Mon-Fri) - latest prices on-line. E&OE.



Please follow us on

facebook

Mail Order :

**01803
852400**



Mifsuds
.COM
FAMILY RUN SINCE 1954

NEW AND COMING SOON!

EOS 5D MKIII

Builds on the performance of it's predecessor, offering improved speed, greater resolution, enhanced processing power and extended creative options for both stills and full HD movies – providing unparalleled artistic freedom for the most demanding photographers.

Features

- 22.3 Megapixel full-frame sensor
- 61-point autofocus
- Up to 6fps continuous shooting
- Native ISO 100-25,600 sensitivity
- Full HD video with manual control
- 14-bit DIGIC 5+ processor
- Enhanced Weather sealing
- 3.2-inch 1,040,000-dot screen
- HDR mode with presets



**Part
Exchange
Welcome**

£2999
Body only

600EX-RT Flash



£659



£329

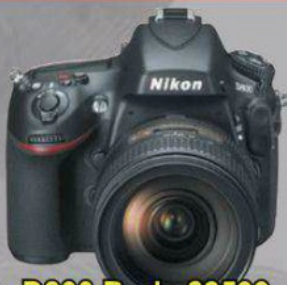
24-70mm f2.8 MKII



£2299

Nikon D800

- 36.3 effective megapixel, full-frame sensor. ● EXPEED 3 (14-bit A/D conversion) processor.
- Shoot 1080p HD video in FX & DX modes. You can now shoot broadcast quality video and record uncompressed movies to an external recorder.
- ISO Range 100-6,400 (extendable from 50 – 25,600).
- 30 to 1/8000 sec. plus bulb shutter speeds.
- Multi-CAM 3500FX; TTL phase-detection AF.
- AF-S, AF-C, focus tracking, face detection, single point selection, AF support in live view; manual focus with electronic rangefinder focus modes. ● 86,400-pixel RGB sensor metering.
- 3D Colour matrix metering, centre-weighted and spot metering (approx. 1.5%).
- Advanced active D Lighting.
- Manual pop-up flash; GN 12 (ISO 100, m); iTTL flash control; 24mm field of view coverage.
- Twin card slots - one Compact Flash and one SD.



D800 Body £2599

**D800E without low
pass filter
Body £2899**

Nikon D4

- 16.2 effective megapixel, full-frame sensor (16.6MP total).
- 10fps shooting with AF and AE, 11fps with focus and exposure locked, 24fps 2.5MP grabs.
- 91,000 pixel sensor for metering, white balance, flash exposure detection and active d-lighting.
- ISO Range 100-12,800 (extendable from 50 – 204,800).
- MultiCAM 3500FX Autofocus sensor works in lower light and with smaller apertures.
- Two sub-selector joystick/buttons for shooting orientation.
- 1080p 30 HD video at up to 24Mbps with uncompressed video output.
- New EN-EL18 battery (21.6Wh capacity, CIPA-rated at 2600 shots).
- Twin card slots - one Compact Flash and one XQD.



**D4 Body
£5289**

Part Exchange Welcome Against These Cameras



NEW!

Nikon D3200

- Guide Mode uses sample images and clear instructions to show you how to take great photos in a few simple steps.
- 24.2-MP DX-format CMOS sensor.
- Go cinematic: with the camera's large image sensor and high ISO, you can record sharp Full HD (1080p) video clips.
- High ISO (100-6400): take great images in low light or sharp shots of fast-moving subjects. Features an Auto ISO setting, and ISO is extendable up to 12800.
- Razor-sharp 11-point autofocus system: enjoy fast and precise autofocus coverage throughout the frame.
- Wireless Mobile Adapter: use the optional WU-1a to share images directly from the D3200 to a smartphone or tablet, or to control the camera remotely via your smart device.
- EXPEED 3: Nikon's fast and powerful image processing engine provides high-speed operation.
- Scene Recognition System: Nikon's Scene Recognition System will meticulously analyze the scene and adjust the focus, exposure and white balance for optimum results.
- 4FPS continuous shooting.

D3200 Body £559

D3200 + 18-55mm VR £649

WU-1a wireless adapter £55

Preorder

NOW!

Mail order used items sold on 10 day approval. Return in 'as received' condition for refund if not satisfied (postage not included - mail order only).
Subscribe to our email newsletter - be amongst the first to learn about special offers and promotions - ask us for details.

Prices correct when compiled April 19th 2012. E&OE.



Connect
now with
your QR
app

BUY ONLINE (new stock only) - CHECK LATEST PRICES - UPDATED DAILY:

www.mifsuds.com

(SECURE SSL ENCRYPTION)

WANTED NOW!

We want your good quality cameras and lenses -

CANON EOS 1D/1DS series, EOS 40D/50D/60D, 5D/5D MKII, 7D, EOS 500D/550D/600D etc,
ALL L series lenses especially 300mm f2.8, 400mm f2.8, 500mm f4 and 600mm f4.

NIKON D3S, D3X, D3, D2X, D300/D300S, D200, D7000, D90, D80 etc, ALL lenses especially
200mm f2, 200-400mm, 300mm f2.8, 400mm f2.8, 500mm f4 and 600mm f4.

PENTAX - SONY - PANASONIC systems.

We also want your good quality FILM cameras..

35MM - CANON, NIKON, LEICA, OLYMPUS, MINOLTA, PENTAX, CONTAX systems.

MEDIUM FORMAT - BRONICA ETRS, SQ, GS and RF, MAMIYA 645, RB, RZ, 6/7 and TLR,
FUJI, HASSELBLAD, PENTAX 645MF, 645AF and 6X7 systems.

WE BUY FOR CASH

PART EXCHANGE OR COMMISSION SALE

Collection can be arranged.

contact us at info@mifsuds.com or ring 01803 852400

Now selling Fuji X Series



X-100 £729



X-10 £419



**X-S1
£599**

**Part
Exchange
Welcome**



X-Pro1 Body only

£1429

18mm f2

£549

35mm f1.4

£549

60mm f2.4

£599



**Mifsuds
.COM**

FAMILY RUN SINCE 1954

Mail Order :

01803 852400

Email - info@mifsuds.com

www.mifsuds.com

27-29, Bolton Street, Brixham, Devon. TQ5 9BZ.

PHONE LINES OPEN

MON -FRI 8am - 7pm,

SAT 9am - 5pm,

SUN 10am - 1pm.

SHOP OPEN

MON -SAT 9am - 5pm,

SUN 10am - 1pm.



Ask the experts at
londoncameraexchange
28 branches nationwide & online

visit our
new look
website today!

28 local branches at:

Bath 13 Cheap Street

Tel: 01225 462234

Bristol Baldwin Street

Tel: 0117 929 1935

Bristol 53 The Horsefair

Tel: 0117 9276185

Chester 9 Bridge Street Row

Tel: 01244 326 531

Chesterfield 1a South Street

Tel: 01246 211891

Cheltenham 10-12 The Promenade

Tel: 01242 519851

Colchester 12 Eld Lane

Tel: 01206 573444

Derby 17 Sadler Gate

Tel: 01332 348644

Exeter 174 Fore Street

Tel: 01392 279024

Fareham 135 West Street

Tel: 01329 236441

Gloucester 12 Southgate Street

Tel: 01452 304513

Guildford 8/9 Tunsgate

Tel: 01483 504040

Leamington Clarendon Avenue

Tel: 01926 886166

London 98 The Strand

Tel: 020 7379 0200

Lincoln 6 Silver Street

Tel: 01522 514131

Manchester 37 Parker St.

Tel: 0161 236 5819

Norwich 12 Timber Hill

Tel: 01603 612 537

Nottingham 7 Pelham Street

Tel: 0115 9417486

Paignton 71 Hyde Road

Tel: 01803 553077

Plymouth 10 Frankfort Gate

Tel: 01752 664894

Portsmouth Cascades Centre

Tel: 023 92839933

Reading 7 Station Road

Tel: 0118 9592149

Salisbury 6 Queen Street

Tel: 01722 335436

Southampton 10 High Street

Tel: 023 8022 1597

Southampton 11 Civic Centre Road

Tel: 023 8033 1720

Taunton 6 North Street

Tel: 01823 259955

Winchester 15 The Square

Tel: 01962 866203

Worcester 8 Pump Street

Tel: 01905 22314

Most branches open 9am-5.30pm Mon-Sat. Please check your local store for availability before making a special journey.

UK Mail Order Next day delivery available from all LCE branches Postage & Insurance £7 for most items.



E. & O. E. Prices quoted include VAT @ 20%. Prices subject to change. Goods subject to availability.

the new & **used** equipment specialists



Find that elusive **used camera**
or **gadget** on our updated website.

**WE WANT
YOUR
used
cameras
& lenses**

**WE PAY
CASH**

**for good quality
camera equipment**

visit your local LCE store now!

Point your smart phone at
the 'Quick Reference' code
to link directly to our
secondhand camera
equipment pages. Search
online and view all our stock.



**For amazing part-exchange
deals or to sell us your old
equipment visit your local
LCE branch.**

Search our used equipment selection at:

www.LCEgroup.co.uk

or follow us on:
twitter



EOS 5D Mark III

CREATIVITY
REDEFINED



NEW!

Body SRP £2,999.99
Lens sold separately

- ▶ 22.3 megapixel full-frame sensor
- ▶ 61-point AF
- ▶ 6 fps continuous shooting
- ▶ ISO 100-25,600 sensitivity, expandable to ISO 102,400
- ▶ Full-HD video with manual control
- ▶ 14-bit DIGIC 5+ processor
- ▶ Weather sealing
- ▶ 3.2" 1,040,000-dot LCD screen
- ▶ HDR mode

**Limited numbers
now in stock!**

Visit our website for the latest EOS 5D Mark III stock information.

Visit www.ParkCameras.com/AP for our EOS 5D Mk III video guide with David Newton

EOS-1D X

PERFORMANCE
REDEFINED



Body SRP TBC
Lens sold separately

- ▶ 18.1 MP full frame CMOS sensor
- ▶ Up to 12fps plus 14fps High speed mode
- ▶ 100-51200 ISO, up to H:204800
- ▶ 61 point AF system
- ▶ 100,000 pixel RGB AE metering
- ▶ Full HD 1080p EOS movie
- ▶ Dual "DIGIC 5+" processors
- ▶ Clear View II 3.2" 1,040k LCD
- ▶ Ethernet port

**Due June 2012
Pre-order now to
receive one of the
first cameras in
the UK!**
See website for details



Canon EOS 1100D

- ▶ 12 Megapixel CMOS sensor
- ▶ On-screen Feature Guide
- ▶ Creative Auto and Basic +
- ▶ HD Video capture
- ▶ Compact & Lightweight



EOS 1100D Body Only **£309.00** EOS 1100D + 18-55 IS II **£394.99**

Canon EOS 550D

- ▶ 18 Megapixel CMOS sensor
- ▶ Up to 3.7fps shooting
- ▶ Full HD movies
- ▶ ISO 100-6400, H:12800
- ▶ 3.0" LCD Screen



**£30
Cashback**
if bought between
29.03.12 &
05.06.12

EOS 550D Body Only **£479.99** EOS 550D + 18-55 IS II **£549.99**

Canon EOS 600D

- ▶ 18 Megapixel CMOS sensor
- ▶ Scene Intelligent Auto mode
- ▶ Full HD movies
- ▶ Up to 3.7fps shooting
- ▶ 3.0" Vari-angle LCD Screen



**£50
Cashback**
if bought between
29.03.12 &
05.06.12

EOS 600D Body Only **£539.00** EOS 550D + 18-55 IS II **£619.99**

Canon EOS 60D

- ▶ 18 Megapixel CMOS sensor
- ▶ Advanced creative features
- ▶ Full HD movies
- ▶ ISO 100-6400, H:12800
- ▶ 3.0" Vari-angle LCD Screen



EOS 60D Body Only **£789.99** EOS 60D + 18-55 IS II **£895.99**

Canon EOS 7D

- ▶ 18 Megapixel CMOS sensor
- ▶ Up to 8fps shooting
- ▶ Full HD movies
- ▶ Magnesium alloy body
- ▶ 3.0" Clear View II LCD



EOS 7D Body Only **£1,179.99** EOS 7D + 15-85 IS **£1,699.99**

Canon EOS 5D Mark II

- ▶ 21.1 Megapixel CMOS sensor
- ▶ Up to 3.9fps shooting
- ▶ Full HD movies
- ▶ Magnesium alloy body
- ▶ 3.0" VGA LCD with Live View



EOS 5D II Body Only **£1,595.00** EOS 5D II + 24-105 L **£2,257.00**

Canon EOS-1D Mark IV

- ▶ 16.1 Megapixel CMOS sensor
- ▶ Up to 10fps shooting
- ▶ Full HD movies
- ▶ High ISO up to 102400
- ▶ 3.0" Clear View II LCD



EOS-1D IV Body Only **£3,549.00** See website for bundle deals with the EOS-1D IV

Canon PowerShot G1X

- ▶ 14.3 MP CMOS sensor
- ▶ HS System with DIGIC 5
- ▶ 4x Optical Zoom
- ▶ 3.0" Vari-angle LCD Screen
- ▶ Full HD Movie



PowerShot G1 X **£695.00** Add a SanDisk 16GB SD HC Card for only £13.95

Canon Lenses

Up to **£175 cashback** available on selected Canon lenses. See web for details

Our most popular Canon lenses, at LOW PRICES!

EF 50mm f/1.8 II

Now £94.99

- 14mm f/2.8 II USM
- 20mm f/2.8 USM
- 24mm f/1.4L Mk II USM
- 24mm f/2.8
- 24mm f/2.8 IS USM **NEW**
- 28mm f/1.8 USM
- 28mm f/2.8
- 28mm f/2.8 IS USM **NEW**
- 35mm f/1.4L USM
- 35mm f/2.0
- 50mm f/1.2 L USM
- 50mm f/1.4 USM
- 50mm f/1.8 II
- 50mm f/2.5 Macro
- EF-S 60mm f/2.8 Macro
- MP-E 65mm f/2.8
- 85mm f/1.2L II USM
- 85mm f/1.4 USM
- 100mm f/2 USM
- 100mm f/2.8 USM Macro
- 100mm f/2.8L Macro IS USM
- 135mm f/2.0L USM
- 135mm f/2.8 Soft Focus
- 180mm f/3.5L USM Macro
- 200mm f/2.0L IS USM

EF-S 55-250mm f/4.5-5.6 IS II

AP Offer £149.99

- 200mm f/2.8L USM/2
- 300mm f/2.8L USM IS II
- 300mm f/4.0L USM IS II
- 400mm f/2.8L USM IS II
- See Web 400mm f/4.0 DO I USM IS
- 391.99 400mm f/5.6L USM
- 165.99 500mm f/4.0L USM IS II
- See Web 600mm f/4.0L USM IS II
- 1,177.99 800mm f/5.6L IS USM
- 318.99 TSE 17mm f/4.0L
- 1,307.99 TSE 24mm f/3.5L II
- 303.99 TSE 45mm f/2.8
- 494.99 TSE 90mm f/2.8
- 338.99 8-15mm f/4L Fisheye USM
- 359.99 EF-S 10-22mm f/3.5-4.5 USM
- 875.99 EF-S 15-85mm f/3.5-5.6 IS USM
- 1,790.00 EF-S 15-85mm IS (Unboxed)
- 318.99 16-35mm f/2.8L II USM
- 391.99 17-40mm f/4.0L USM
- 446.99 EF-S 17-55mm f/2.8 IS USM
- 446.99 EF-S 17-85mm f/4.0-5.6 IS USM
- 754.99 EF-S 17-85mm IS (Unboxed)
- 948.99 EF-S 18-55mm f/3.5-5.6 IS II
- 352.99 EF-S 18-55mm IS II (Unboxed)
- 1,308.99 EF-S 18-55mm IS II (Unboxed)
- 4,809.00 EF-S 18-135mm f/3.5-5.6 IS

EF 70-200mm f/2.8 L IS USM II

Now £1,994.99

- EF-S 18-135mm IS (Unboxed) **£249.99**
- EF-S 18-200mm f/3.5-5.6 IS **£419.99**
- £1,217.99 24-70mm f/2.8L USM **£1,029.00**
- £8,869.00 24-70mm f/2.8L II USM **NEW See Web**
- £5,594.99 24-105mm f/4.0L IS USM **£899.00**
- £1,158.99 24-105mm IS (White Box) **£789.99**
- £8,489.00 28-135mm f/3.5-5.6 IS II **£385.99**
- £10,999.00 28-300mm f/3.5-5.6L IS USM **£2,296.99**
- £9,904.99 EF-S 55-250mm f/4.5-5.6 IS II **£1,778.99**
- £2,034.99 70-200mm f/2.8L IS II USM **£1,994.99**
- £1,779.99 EF-S 55-250mm f/4.5-5.6 IS II **£1,052.99**
- £1,166.99 70-200mm f/4.0L IS USM **£998.99**
- £1,166.99 70-200mm f/4.0L USM **£537.99**
- £1,186.99 70-300mm f/4.0-5.6 IS USM **£384.99**
- £599.99 70-300mm f/4.0-5.6L IS USM **£1,149.99**
- £609.99 70-300mm f/4.5-5.6 DO IS USM **£1,160.99**
- £599.00 75-300mm f/4.0-5.6 Mk III **£1,190.99**
- £1,225.99 EF-S 55-250mm f/4.5-5.6 IS II **£241.99**
- £649.99 100-400mm f/4.5-5.6L USM **£1,330.99**
- £799.99 200-400mm f/4.0L USM IS **TBC**
- £299.99 1.4x III Extender **£429.99**
- £269.99 2x III Extender **£429.99**
- £79.99 EF 12II Extension Tube **£79.99**
- £80.00 EF 25II Extension Tube **£139.99**

PIXMA PRO-1



Now £679.99

Experience the ultimate quality. Create professional, saleable prints with this 12-ink A3+ printer without sending your images to a photolab. High productivity and media support ensure maximum profit.

Add a full set of Canon PGI inks for only **£259.98** **Bundle Offer**

For the range of Canon media at LOW PRICES, visit www.ParkCameras.com/AP

Canon LP E6 Battery

Now £69.99

was £74.99

For use with EOS 60D, EOS 7D & EOS 5D Mk II



Canon Speedlite 320EX

Now £199.99

was £229.99

Cashback available if bought between 29.03.12 & 05.06.12



**£30
Cashback**

For use with EOS 5D, EOS 7D & EOS 5D Mk II

Now £219.95

was £289.99

For use with EOS 5D and EOS 60D

Now £114.99

was £159.99

For use with EOS 550D and EOS 600D

Now £16.99

was £64.99

For use with EOS 1100D

Now £114.99

was £159.99

For use with EOS 550D and EOS 600D

Now £16.99

was £64.99

For use with EOS 1100D

Now £16.99

was £64.99

For use with EOS 1100D

Now £16.99

was £64.99

For use with EOS 1100D

Now £16.99

was £64.99

For use with EOS 1100D

Now £16.99

was £64.99

For use with EOS 1100D

Now £16.99

was £64.99

For use with EOS 1100D

Now £16.99

was £64.99

Canon LP E8 Battery

Now £44.99

was £49.99

For use with EOS 550D and EOS 600D



Canon Speedlite 580EX II

Now £379.00

was £559.99



Canon BG E6 Batt. Grip

Now £219.95

was £289.99

For use with EOS 5D and EOS 60D

Now £114.99

was £159.99

For use with EOS 550D and EOS 600D

Now £16.99

was £64.99

For use with EOS 1100D

Now £16.99

was £64.99

For use with EOS 1100D

Now £16.99

was £64.99

For use with EOS 1100D

Now £16.99

was £64.99

For use with EOS 1100D

Now £16.99

was £64.99

For use with EOS 1100D

Now £16.99

was £64.99

For use with EOS 1100D

Now £16.99

was £64.99

For use with EOS 1100D

Now £16.99

was £64.99

For use with EOS 1100D

Canon LP E10 Battery

Now £44.99

was £49.99

For use with EOS 550D and EOS 600D



Canon Speedlite 580EX II

Now £379.00

was £559.99



Canon BG E6 Batt. Grip

Now £219.95

was £289.99

For use with EOS 5D and EOS 60D

Now £114.99

was £159.99

For use with EOS 550D and EOS 600D

Now £16.99

was £64.99

For use with EOS 1100D

Now £16.99

was £64.99

For use with EOS 1100D

Now £16.99

was £64.99

For use with EOS 1100D

Now £16.99

was £64.99

For use with EOS 1100D

Now £16.99

was £64.99

For use with EOS 1100D

Now £16.99

PARKCameras



Visit our state of the art showroom in West Sussex, less than 15 miles from Brighton

York Road, Victoria Business Park, Burgess Hill, West Sussex, RH15 9TT

CAMERAS

LENSES

BAGS

TRIPODS

PRINTERS

Nikon D800

Limited numbers now in stock!

Visit our website for the latest D800 stock information.

Minuscule details. Monumental images. Broadcast quality videos

- ▶ 36.3 megapixel CMOS sensor
- ▶ ISO 100-6400
- ▶ Multi-area format D-Movie
- ▶ Multi-CAM3500FX 51-point AF system
- ▶ EXPED 3 image processing engine
- ▶ 3.2" 921k-dot LCD monitor
- ▶ 3D Color Matrix Metering III
- ▶ Quiet shooting mode
- ▶ Wireless LAN and Ethernet support



Visit www.ParkCameras.com/AP for full details and to read our Nikon D800 preview.

Nikon V1

- ▶ 10.1 Effective Megapixels
- ▶ Full-HD Movie Recording
- ▶ High-speed continuous shooting
- ▶ 3.0" LCD Screen
- ▶ Motion Snapshot



V1 + 10-30mm £629.99 V1 + 10mm £669.99

Nikon D3200

- ▶ 24.2 Megapixel CMOS sensor
- ▶ High ISO (100-6400)
- ▶ Full HD movies
- ▶ 4 fps continuous shooting
- ▶ Compact & Lightweight



First deliveries expected Mid-May. See website for full details.

Nikon D7000

- ▶ 16.2 megapixel DX-format CMOS image sensor
- ▶ High ISO (100-6400) sensitivity
- ▶ EXPED 2 processing engine
- ▶ Durable design



D7000 Body Only £895.00 D7000 + 18-105 VR £1,089.99

Nikon D300s

- ▶ 12.3 Megapixel CMOS sensor
- ▶ High ISO (200-3200)
- ▶ D-Movie function
- ▶ 7 fps continuous shooting
- ▶ Durable, magnesium alloy body



D300s Body Only £1,099.00 D300s + MB-D10 £1,368.99

PROFESSIONAL Dealer

As a Nikon Professional Dealer, Park Cameras is designed to give you the very best photographic retail experience.

Panasonic DMC-GX5

- ▶ 12.1 Megapixels
- ▶ Stylish, Compact Design
- ▶ Ultra high-speed AF
- ▶ Full HD Video Recording
- ▶ 3.0" Touch-screen LCD

The GF5 is a stylish camera designed to produce professional image quality and Full HD video from an ultra-compact body. Small enough to fit easily into your pocket or handbag, and with the Worlds Fastest Autofocus, you'll never miss the action with this interchangeable lens LUMIX G system camera.



NEW & COMING SOON! See website for full details

Panasonic DMC-GX1

- ▶ 16.0 Megapixels
- ▶ Small & Lightweight body
- ▶ Easy Manual Control
- ▶ 3.0" LCD Touch-screen
- ▶ Full HD Video Recording



GX1 Body Only £439.00 GX1 + 14-42mm £479.00

Panasonic DMC-GF3

- ▶ 13.0 Megapixels
- ▶ Small & Lightweight body
- ▶ 1920 x 1080 Full HD Movie
- ▶ 3.0" LCD Screen
- ▶ Advanced IA (Intelligent Auto)



GF3 + 14-42mm £359.99 GF3 + 14mm £319.99

Panasonic DMC-G3

- ▶ 16.0 Megapixels
- ▶ Small & Lightweight body
- ▶ 1920 x 1080 Full HD Movie
- ▶ 3.0" LCD Touch-Screen
- ▶ IA Plus for Easy Manual Adjustment



G3 + 14-42mm £439.00 GF3 Twin Lens Kit £749.99

Panasonic DMC-FZ150

- ▶ 12.1 Megapixels
- ▶ 12 fps High Speed Shooting
- ▶ Full HD Video Recording
- ▶ POWER O.I.S.
- ▶ 3.0" LCD Screen



LUMIX FZ150 £379.99 Add a Panasonic BG8 SD Class 4 for only £7.99

DMC-S3	£69.99	DMC-FS35	£329.99
DMC-S3 Black (Olympic Kit)	£69.00	DMC-FS37	£139.00
DMC-S5 Black	£99.99	DMC-FS40	£119.99
DMC-L56	£79.99	DMC-FS45	£134.99
DMC-FS22	£119.00	DMC-FX77	£189.00
DMC-FS22	from £109.00	DMC-FX80	£259.99
		DMC-FZ48	£269.00
		DMC-LX5	£359.99

Nikon D4

Limited numbers now in stock!

Visit our website for the latest D4 stock information.

Ready for anything, the D4 has the durability & the versatility to realize every shooting opportunity out there.

- ▶ 16.2 Megapixel Full-Frame sensor
- ▶ ISO 100-12800
- ▶ Multi-area format D-Movie
- ▶ Highly durable Kevlar/carbon fiber-composite shutter unit
- ▶ Multi-CAM3500FX 51-point AF system
- ▶ EXPED 3 image processing engine
- ▶ 3.2" 922k-dot LCD monitor
- ▶ 3D Color Matrix Metering III
- ▶ Wireless LAN and Ethernet support



Visit www.ParkCameras.com/D4 for full details and to watch our D4 preview.

Nikon D5100

- ▶ 16.2 Megapixel CMOS sensor
- ▶ High ISO (100-6400)
- ▶ Full HD movies
- ▶ 4 fps continuous shooting
- ▶ Compact & Lightweight



D5100 Body Only £509.99 D5100 + 18-55 VR £594.99

Nikon D90

- ▶ 12.3 Megapixel CMOS sensor
- ▶ High ISO (200-3200)
- ▶ D-Movie function
- ▶ 4.5 fps continuous shooting
- ▶ Compact & Lightweight



D90 Body Only £539.00 D90 + 18-105 VR £689.00

Nikon Lenses

For money saving deals with filters & hoods, visit our website.

AF-G 10.5mm f/2.8G ED DX	£159.99	AF-S 85mm f/1.4G	£1,249.99	AF-S 17-55mm f/2.8G IF-ED	£1,091.99
AF-D 14mm f/2.8D	£1,249.99	AF-S 85mm f/3.5G DX Micro	£419.99	AF-S 18-55mm f/3.5-5.6G II	£127.99
AF-D 16mm f/2.8D Fisheye	£613.99	PC-E 85mm f/2.8D ED	£1,411.99	AF-S 18-55mm f/3.5-5.6G VR	£125.00
AF-D 20mm f/2.8	£469.99	AF-DC 105mm f/2.0 Nikkor	£794.99	AF-S 18-105mm f/3.5-5.6G VR	£194.99
AF-D 24mm f/2.8D	£344.99	AF-S 105mm f/2.8G VR IF-ED	£629.99	AF-S 18-200mm f/3.5-5.6G VR II	£614.99
AF-S Nikkor 24mm f/1.4G ED	£1,603.99	AF-D 135mm f/2.0D	£991.99	AF-S 24-70mm f/2.8G ED	£1,219.00
PC-E 24mm f/3.5D ED	£1,429.99	AF-D 180mm f/2.8 IF-ED	£628.99	AF-S 24-120mm f/4G ED VR	£862.99
AF-D 28mm f/2.8	£226.99	AF-S 200mm f/2G ED VR II	£4,199.99	AF-S 24-120mm f/4G ED VR	£715.99
AF-S 35mm f/1.4G	£1,396.99	AF-D 200mm f/4D IF-ED	£1,150.99	AF-S 28-300mm f/3.5-5.6G VR	£1,219.99
35mm f/2.0 AF Nikkor D	£262.99	AF-S 300mm f/2.8G ED VR II	£4,199.99	AF-S 55-200mm f/4-5.6G DX	£199.99
35mm f/1.8 AF-S DX	£169.99	AF-S 300mm f/4 D IF-ED	£991.99	AF-S 55-300mm f/4.5-5.6G VR	£304.99
AF-S 40mm f/2.8G ED Micro	£219.00	AF-S 400mm f/2.8G ED VR	£6,645.00	AF-S 70-200mm f/2.8 VR II	£1,629.99
AF-S 45mm f/2.8D ED Micro	£1,429.99	AF-S 500mm f/4G ED VR	£5,899.99	AF-S 70-300mm f/4.5-5.6G VR	£445.99
PC-E 50mm f/1.4D	£239.99	AF-S 600mm f/4G ED VR	£7,304.99	AF-D 80-400mm f/4.5-5.6G VR	£1,219.99
AF-S 50mm f/1.4G	£304.99	AF-S 10-24mm f/3.5-4.5G DX	£671.99	AF-S 200-400mm f/4G VR	£4,773.99
AF-D 50mm f/1.8	£112.99	AF-S 14-24mm f/2.8G ED VR	£1,344.99	AF-S 200-400mm f/4G VR II	£4,799.00
AF-S 50mm f/1.8G	£184.99	AF-S 16-35mm f/4G ED VR	£858.99	TC-14E II 1.4x Teleconverter	£319.99
AF-S 60mm f/2.8G ED Micro	£419.99	AF-S 16-85mm f/3.5-5.6G VR	£461.99	TC-17E II 1.7x Teleconverter	£319.99
AF-D 85mm f/1.8D	£314.99	AF-S 17-35mm f/2.8 IF-ED	£1,514.99	TC-20E II 2.0x Teleconverter	£404.99

OLYMPUS OM-D

Due April 2012
Pre-order now to receive one of the first cameras in the UK!

OLYMPUS OM-D
THE BEGINNING OF THE NEW

Cutting-edge yet nostalgic in appearance, the Olympus E-M5 takes all the past engineering expertise of the Micro Four Thirds standard and overhauls it with enhanced features and innovations on the inside.

- ▶ 16.1 Megapixels
- ▶ Innovative electronic viewfinder
- ▶ 9 fps sequential shooting
- ▶ Dust- & splashproof
- ▶ Magnesium alloy body
- ▶ 3.0" tilting OLED monitor
- ▶ World's fastest autofocus system
- ▶ ISO sensitivity up to ISO 25,600
- ▶ Quick-response touchscreen panel
- ▶ Full HD Movie with stereo sound

Pre-order the Olympus OM-D E-M5 & claim a FREE HLD-6 grip worth over £200 from Olympus UK!



EPSON STYLUS PHOTO 1400

Give a touch of excellence to all of your photos, presentations and layouts in glossy colour up to A3 in size with the versatile Epson Stylus Photo 1400.



Produce long-lasting, borderless prints that outshine those from High Street photo labs, ready to frame or present in an instant. This is all thanks to the 6-colour Epson Claria Photographic Ink, designed to do justice to all of your output.

Visit our showroom in Burgess Hill, West Sussex to see sample prints from the Stylus Photo 1400

Now Only
£199.00*

Save
£140!
off SRP

was £339.99

All prices include VAT at 20%. Opening times Mon-Sat 9:00am-5:30pm; Thursday 9:00am-7:30pm; Sunday 11:00am-4:30pm. Store address: York Road, Victoria Business Park, Burgess Hill, West Sussex RH15 9TT.

We accept Visa, Mastercard, Maestro & PayPal (online only). All products are UK stock. E&OE. * = Please mention "Amateur Photographer" for this special price.

Prices correct at time of going to press; Prices subject to change; check website for latest prices.

Visit our website - updated daily
www.ParkCameras.com/AP

or e-mail us for sales advice using
sales@parkcameras.com

Phone one of our knowledgeable sales advisors
 Monday - Saturday (9:00am - 5:30pm) or Sunday (10:30am - 4:30pm)

01444 23 70 60



TVs

BINOCULARS
& SCOPES

FLASHGUNS
& LIGHTING

ACCESSORIES

TRAINING

SIGMA

FIXED FOCAL LENGTH LENSES

4.5mm f/2.8 EX DC HSM (Fisheye)	£586.00
8mm f/3.5 EX DG (Fisheye)	£619.99
10mm f/2.8 EX DC HSM (Fisheye)	£489.00
15mm f/2.8 EX DG (Fisheye)	£499.99
20mm f/1.8 EX DG	£499.99
24mm f/1.8 EX DG	£449.99
28mm f/1.8 EX DG	£369.99
30mm f/1.4 EX DC HSM	£379.00
50mm f/1.4 EX DG HSM	£379.00
50mm f/2.8 EX DG Macro	£269.00
70mm f/2.8 EX DG Macro	£369.00
85mm f/1.4 EX DG HSM	£759.00
105mm f/2.8 EX DG OS HSM	£549.00
150mm f/2.8 EX DG OS HSM	£849.00
300mm f/2.8 APO EX DG HSM	£2,239.00
500mm f/4.5 APO EX DG HSM	£3,849.99
800mm f/5.6 APO EX DG HSM	£4,349.99

WIDE ZOOM LENSES

8-16mm f/4-5.6 DC HSM	£549.00
10-20mm f/4-5.6 EX DC HSM	£399.00
10-20mm f/3.5 EX DC HSM	£499.00
12-24mm f/4.5-5.6 DG HSM II	£679.00
17-50mm f/2.8 EX DC OS HSM	£529.00
17-70mm f/2.8-4.0 DC Macro OS	£339.99

STANDARD ZOOM LENSES

18-50mm f/2.8-4.5 DC OS HSM	£179.99
18-125mm f/3.8-5.6 DC OS HSM	£253.99
18-200mm f/3.5-6.3 DC	from £179.99
18-200mm f/3.5-6.3 DC OS HSM	£248.00
18-200mm f/3.5-6.3 DC OS HSM II	£339.00
18-250mm f/3.5-6.3 DC OS HSM	£399.00
24-70mm f/2.8 EX DG HSM	£639.00

TELEPHOTO ZOOM LENSES

50-150mm f/2.8 APO EX DC HSM II	See Web
50-200mm f/4-5.6 DC OS HSM	£179.99



Why not take a visit to our showroom in West Sussex, bring your own DSLR, and test out a Sigma lens!

50-500mm f/5-6.3 DG OS HSM	£1,125.00
70-200mm f/2.8 EX DG OS HSM	£999.00
70-300mm f/4-5.6 DG Macro	£119.99
70-300mm f/4-5.6 APO DG Macro	£169.99
70-300mm f/4-5.6 DG OS	£299.00
120-300mm f/2.8 EX DG OS HSM	£2,049.00
120-400mm f/4.5-5.6 DG OS HSM	£679.99
150-500mm f/5-6.3 DG OS HSM	£759.00
200-500mm f/2.8 EX DG APO	£12,999.00
300-800mm f/5.6 EX DG HSM	£5,499.99

TELECONVERTERS

1.4x EX DG Teleconverter	£199.99
2x EX DG Teleconverter	£234.99



SIGMA DP1 / DP2 Merrill



- Foveon X3 Merrill Sensor
- 46 Megapixels
- 19mm f/2.8 (DP1) 30mm f/2.8 (DP2)
- Dual True II Engine
- 3.0" LCD Screen

SIGMA SD1 - Merrill



- 46 megapixel, 23.5x15.7mm Full-color Foveon X3 Merrill sensor
- Magnesium Alloy Body
- TRUE II image processing engine
- Weather & Dust Resistant
- ISO 100-6,400

NEW & Coming soon - Pre-orders taken now!

NEW & NOW IN STOCK - See web for details

FUJIFILM Z1000EXR

- 16.0 Megapixels
- 5x Optical Zoom
- 3.5" LCD Screen
- Wireless Image Transfer
- Face retouch



FinePix Z1000EXR **£239.00** Add a Fujifilm 8GB SD Class 4 card for only £8.00!

FUJIFILM X100

- 12.3MP APS-C CMOS sensor
- 23mm prime lens
- f/2 - f/16 aperture range
- Revolutionary Hybrid Viewfinder
- One touch RAW shooting



X100 Silver **£689.00** Add a Fujifilm X100 Premium Case for only £84.00!

FUJIFILM X100 Black Limited Edition

- 12.3MP APS-C CMOS sensor
- 23mm prime lens
- f/2 - f/16 aperture range
- Revolutionary Hybrid Viewfinder
- One touch RAW shooting



X100 Black **£1,199.00** Add a Fujifilm NP-W126 battery for only £54.99!

FUJIFILM X-Pro 1

- 16MP APS-C CMOS sensor
- Fujifilm X Mount
- Full manual controls
- 2nd generation Hybrid VF
- EXR Processor Pro



X-PRO 1 **See web** Add a Fujifilm HG-XPRO1 hood/clip for only £69.99!

SAMSUNG WB700

- 14.2 megapixels
- 18x Ultra wide zoom lens
- Full manual control
- High Sensitivity ISO 3200
- 3.0" LCD Screen



WB700 **£124.00** Add a Fujifilm 8GB SDHC Class 4 card for only £8.00!

SAMSUNG EX1

- 10 megapixels
- f/1.8 lens
- 3x Ultra wide zoom lens
- Ultra clear 3.0" rotating LCD
- High Dynamic Range Mode



EX1 **£219.00** Add a Fujifilm 8GB SDHC Class 4 card for only £8.00!

SONY NEX-5N

- 16.1 Effective Megapixels
- Slim, light and compact
- High Speed Capture (10fps)
- Full HD Movie
- 3.0" Tilt-angle LCD Screen



NEX-5N Body Only **£449.00** NEX-5N + 18-55mm **£489.00**

Tamron Lenses

SP AF 60mm f/2.0 Di II LD [IF] Macro 1:1	£369.99
SP AF 90mm f/2.8 Di Macro 1:1	£359.99
SP AF 180mm f/3.5 Di LD [IF] Macro 1:1 (NAF)	£698.00
SP AF 10-24mm f/3.5-4.5 Di II LD Asp [IF]	£368.99
SP AF 17-50mm f/2.8 XR Di VC LD Asp [IF]	£289.00
SP AF 28-75mm f/2.8 XR Di LD [IF] Macro	£357.99
AF 18-200mm f/3.5-6.3 XR Di II	£169.00
AF 18-270mm f/3.5-6.3 Di VC PZD LD [IF]	£429.00
AF 28-300mm f/3.5-6.3 XR Di LD Asp [IF] Macro	£318.99
AF 28-300mm f/3.5-6.3 XR Di VC LD [IF] Macro	£459.99
SP AF 70-200mm f/2.8 Di LD [IF] Macro	£629.99
AF 70-300 f/4-5.6 Di LD Macro	£129.99
SP 70-300 f/4-5.6 Di VC USD	£339.99
SP AF 200-500mm f/5.6-6.3 Di LD [IF]	£849.99

Tokina Lenses

AT-X 35mm f/2.8 Macro	£394.99
AT-X 100mm f/2.8 Macro	£399.99
AT-X 10-17mm f/3.5-4.5 DX	£509.99
AT-X 11-16mm f/2.8 Pro	£529.99
AT-X 12-24mm f/4 II	£529.99
AT-X 16-28mm f/2.8 FX	£739.99
AT-X 16.5-135mm f/3.5-5.6	£299.99
T-X Pro 50-135mm f/2.8	£599.99
AT-X 80-400mm f/4.5-5.6 D	£599.99

SONY NEX-7

- 24.3 Effective Megapixels
- Light magnesium body
- Full HD movies with AF tracking
- Very high speed burst shooting
- 3.0" Tilt-angle LCD Screen



NEX-7 + Carl Zeiss Sonnar 24mm f/1.8 ZA **£1,734.99** FREE SanDisk 16GB SDHC Card

Hoya Filters

Whether you're looking to protect your lens, or to create a special effect, you should consider a Hoya filter.

UV(C) Digital	SHMC Pro 1-D	SHMC Pro 1-D
HMC	UV	Circ-Pol
£16.13	£39.66	£54.99
£17.76	£41.76	£39.99
£19.80	£44.86	£64.99
£22.97	£50.07	£79.99
£26.03	£54.99	£79.99
£45.99	£64.70	£99.99
£35.43	£71.99	£119.99

Nissin MG8000 Extreme

The Nissin MG8000 Extreme is the latest flash model featuring extreme level of creativity and professional performances



NEW! See web for full details Price TBC

Sign-up to our newsletter

Sign-up to our weekly newsletter to get exclusive promotions, bespoke offers and information on the latest products



Check Out Our New Look Website
Buy On-Line 24/7 - Shop Open Mon-Fri 9 till 5.30



ffordes

photographic

Nikon AF	E++ / Mint- £349
F6 Body Only	E++ / Mint- £349
F5 Body Only + MH30 Charger + Battery	E++ / Mint- £349
F5 Body Only	Exc / E++ £199 - £259
F100 Body Only	As Seen / E++ £179 - £125
F40x - M3010 Grip	As Seen / E++ £39 - £99
F90X Body Only	E++ £59
F90 Body Only	E++ £39 - £69
F800 Black Body Only	E++ £39
F80 Black + MB16 Grip	E++ / E++ £39 - £79
F80 Black Body Only	As Seen / E++ £29 - £89
F70 Body Only	E++ £49
F65 Black + 28-100mm	E++ £59
F65 Chrome Body Only	As Seen / E++ £35 - £45
F65 - Sigma 28-100mm	E++ £39
F60 Chrome Body Only	As Seen / E++ £15 - £49
F55 Chrome + 28-100mm	E++ £59
F55 Chrome Body Only	E++ / E++ £19 - £25
F50 Black + 28-60mm	E++ £39
F50 Black Body Only	E++ / E++ £15 - £25
F401 - MF21 Databack	E++ £69
F401 Body Only	E++ £39
F401 - 35-70mm	E++ £59
F401 Body Only	Exc / E++ £19 - £35
F401 Date Body Only	E++ £29
F401 Body Only	E++ £49
F401S Q.D. Date Body Only	Unused £59
Pronea 6001 + 24-70mm	E++ £79
Pronea S - 30-60mm	E++ £49
14mm F2.8 AF	E++ £79
17-35mm F2.8 G AFS DX IFED	E++ £99
18mm F2.8 AF	E++ £69
18-35mm F3.5-5.6 AF	E++ £259
18-70mm F3.5-5.6 AFS DX IFED	E++ £119
18-200mm F3.5-5.6 AFS DX VR	E++ £119
20-35mm F2.8 AF	E++ £49
24-120mm F3.5-5.6 AF	E++ £125
24-120mm F3.5-5.6 AFS DX VR	E++ / E++ £219 - £249
28-100mm F3.5-5.6 AF	E++ £39
35mm F2.8 AF	Mint- £199
35-70mm F2.8 AF	E++ £249
35-80mm F4-5.6 AF	E++ £39
35-105mm F3.5-5.6 AF	As Seen £59
50mm F1.8 AF	E++ £39
50mm 1:8 AF	E++ £79
50-200mm F4-5.6 AFS DX VR	E++ / Unused £99 - £119
55-200mm F4-5.6 AFS DX VR	E++ £119
70-210mm F4-5.6 AF	E++ £89
70-210mm F4-5.6 AFN	E++ £79
70-300mm F4-5.6 AF	E++ £39 - £79
70-300mm F4-5.6 AF	E++ £79
70-400mm F4-5.6 AF	E++ £39
85mm F1.8 AF	Mint- £249
Sigma 12-24mm F4-5.6 EX DG HSM	E++ £39
Sigma 15-30mm F3.5-5.6 EX DG	E++ £229
Sigma 18-50mm F2.8 EX DG HSM Macro	E++ £149
Sigma 24-70mm F2.8 EX DG	E++ £229
Sigma 30mm F1.4 DC EX HSM	E++ / Mint- £249 - £279
Sigma 70-300mm F4-5.6 AF	Mint- £79
Sigma 70-300mm F4-5.6 AF	E++ £79
Sigma 70-300mm F4-5.6 APD DG Macro	E++ £109
Sigma 70-300mm F4-5.6 Apo Macro Super	E++ £109
Sigma 90-400mm F4-5.6 Apo DG OS	E++ £499
Sigma 120-400mm F4-5.6 Apo DG OS HSM	E++ £499
Sigma 135-400mm F4-5.6 Apo DG	E++ £499
Tamron 20-40mm F2.7-3.5 SP Asph	Unused £229
Tamron 28-75mm F2.8 XR Di	E++ / E++ £239 - £249
Tamron 28-300mm F3.5-6.3 XR	Unused £169
Tamron 28-300mm F3.5-6.3 VR Di	E++ £169
Tamron 70-300mm F4-5.6 Di	Mint- £89
Tamron 70-300mm F2.8 ATX Pro DX	Mint £399
Tokina 24-200mm F3.5-6.3 ATX	Unused £129 - £149
Tokina 24-300mm F4-5.6 ATX	Unused £129
Tokina 70-210mm F4.5	Unused £59
Tokina 80-400mm F4-5.6 ATX	E++ £249
Tokina 400mm F5.6 ATX SD	Unused £299
Zeiss 50mm F1.4 Planar 2	E++ £429
Zeiss 14x ProSD Converter	E++ £79
Sigma 2x Apo Converter	E++ £129
TC16A Power Bracket	E++ £149
SK-6A Power Bracket	E++ £79
SR18 Ringflash	E++ £179
SR225 Speedlight	E++ £39 - £49
SR225 Speedlight	E++ £35
SR24 Speedlight	E++ / Mint- £49 - £59
SR25 Speedlight	E++ £39
SR27 Speedlight	E++ / E++ £49 - £59
SR28 Speedlight	E++ / Mint- £79 - £89
SR29 Speedlight	E++ £179
SR400 Speedlight	E++ £79
SR500X Speedlight	E++ £99
SR600 Speedlight	E++ £159
SR800 Speedlight	E++ £199
SR800X Speedlight	E++ / E++ £39 - £129
SR800 Speedlight	E++ £259
Nikon Manual	
F3T Black Body Only	E++ / Mint- £299 - £699
F3AF Body Only	E++ £199
F3AF + MD4 Motor Drive	E++ / E++ £199 - £399
F3AF + NP14 Databack	Exc / E++ £129 - £299
F3 + MD4 Motor Drive	E++ £199
F3 + NP14 Databack	E++ £219
F2A Black Body Only	Exc / E++ £199 - £249
F2A Chrome Body Only	E++ £149
F2 Photonic Chrome Body Only	E++ £149 - £165
F2 Chrome Body Only	Exc £175
F Chrome Apollo Body Only	E++ £450
F Photonic FTB Body Only	Exc £149 - £165
FM3A Chrome Body + MF16 Back	Mint £499
FM3A Chrome Body Only	E++ £399
FM Black Body Only	E++ £79
FM Chrome Body Only	Exc £79
FM2 Chrome Body Only	E++ £59
FM20 Black Body Only	E++ £59

RICOH

Leica M Mount A12 for Ricoh GXR

Equipped with a 12MP CMOS APS-C sensor..
With optimized micro lens layout
Peripheral and distortion correction can be stored for each lens in use..
Increases image quality at the periphery and reduces field curvature
Choice of focal plane.. 1/4000 sec. to 180 sec. or electronic shutter.. 1/8000 sec. to 1 sec. and silent
Focus assist function.. Precision manual focus guaranteed
Compatible with even more lenses if an appropriate adapter is used
A plastic 'compatibility' tester is included so you won't damage valuable lenses

GXR & A12 M Mount & VF-2 Finder..... £999

- Back-illuminated 10 MP CMOS sensor
- RAW capture
- 10.7x (28-300mm equiv.) zoom lens
- High speed continuous shooting (up to 5fps in RAW)
- Ultra high speed continuous shooting of up to 120fps at reduced resolution
- 720p HD video capture

GXR & P10 28-300mm..... £449

- 1/1.7" CCD sensor
- RAW capture
- 3x (24-72mm equiv.) zoom lens
- Vibration correction built in
- ISO 100-3200
- 3" LCD 920k dot

A16 24-85mm f3.5/5.5 APS-C module NEW!... £449
S10 24-72mm f2.5/4.5 module..... £329
P10 28-300mm f3.5/5.6 module..... £256
A12 28mm f2.5 module APS-C..... £499
A12 50mm f2.5 module APS-C macro..... £599
GXR Body only..... £299 SC55S Leather case... £39

NEW Ricoh GRD IV

NEW FEATURES INCLUDE..
Hybrid autofocus system gives lightning fast focus. Image stabilization. 1.23 million dot 3 inch LCD. Dynamic range correction feature. Two new scene modes. Electronic level now indicates horizon and roll & pitch.

Ricoh GR Digital IV Black £449 Limited Edition White £499

Ricoh GX200 + EVF Finder

- 24-70mm optical zoom
- 12MP Sensor
- Sensor image stabilizer
- Removeable finder

SRP £399

£269

Part Exchange Welcome
Please ring Alister on 01463 783850 for price

Email: info@ffordes.com
Fax: 01463 782 072

The Kirk, Wester Balblair, Beaulay, Inverness. IV4 7BQ.

NICHOLAS

www.nicholascamera.com
50 YARDS MORNINGTON CRESCENT TUBE

CAMERA COMPANY FOR THE AMATEUR/PROFESSIONAL PHOTOGRAPHER, CAMERA COLLECTOR

[illegible]

Canon PROFESSIONAL DEALER "ALL UK STOCK"

IN STOCK - LEE FILTERS - Lee Digital Starter Kit £210 Lee Starter Kit £149 Lee Foundation Kit £54

Lee Universal Hood £125 Lee Neutral Density Grad Set - Hard or Soft £169 Lee ND Grads £69 each

Lee 0.6 or 0.9 Pro Glass ND £119 Lee 105mm Circular Polarizer + 105 Accessory Ring £250



EOS 7D + 70-300mm L IS	£2,399	EOS 60D + 17-55mm f2.8	£1,639	TSE 17mm f4L	£1,999	2 X EXTENDER II	£289
EOS1DX Order Now	£5,299	EOS 600D + 18/135 IS	£799	TSE 24mm f3.5L II	£1,767	300mm f4L IS	£1,199
SD III + 24-105 f4L IS In Stock	£3689	EOS 600D Body	£ 559	24mm f1.4L II	£1399	300mm f2.8 L IS II	£5,579
New 5D MK III body	£2,999	EOS 600D + 18/55 IS	£639	50mm f1.4	£309	400mm f2.8 L II IS	£8,869
New Canon cashbacks apply		10-22 EFS	£689	85mm f1.2L II	£1,832	400mm f4 DO IS	£5,557
5D MK II body	£1,695	17-55mm EFS	£840	70-200mm f4L	£543	500mm f4 L II IS	£8,489
5D MK II + 24-70mm f2.8L	£2,549	17-85mm EFS IS	£369	70-200 f4L IS	£999	600mm f4 L II IS	10,999
5D MK II + 16 - 35mm f2.8L	£2,745	18 - 200mm EFS IS	£ 435	50mm f1.2L	£1,325	1.4 X EXTENDER III	£420
EOS 7D Body	£1,239	60mm Macro EFS	£375	70-200 f2.8 L IS MKII	£1,889	2 X EXTENDER III	£420
EOS 7D + 18-135mm IS	£1,479	16- 35mm f2.8L MKII	£1,240	100-400L IS	£1,349	430EX II Speedlite	£223
EOS 7D + EFS 15 - 85 IS	£1,759	17-40mm f4L	£657	70 - 300 IS	£452	580EX II Speedlite	£389
Pixma Pro1 £799 Pixm 9500 II £587		24-70mm f2.8L	£999	70-300 f4-5.6L IS	£1,260	MR14 EX Speedlite	£485
EOS 60D Body	£839	24-105 f4L IS	£935	100 f2.8 Macro	£452	Canon G1X In Stock	£699
EOS 60D + 17 - 85 IS	£1,079	8 - 15mm f4L Fish-eye	£1,179	100mm f2.8L Macro IS	£765		

PROFESSIONAL Nikon Dealer

"ASK ABOUT SPECIAL IN-STORE OFFERS ON NIKON CAMERAS AND LENSES"
D4 - D3s - D3X - D700 - D7000 - D5100 - LENSES - FLASHGUNS - ACCESSORIES

New D4 body - order now	£5,289	Nikon 1 System -In Stock	Phone	600mm f4G AFS VR	£7,149
New D800 body - order now	£2,599	F6 camera body	£1,530	1.4x/1.7x Converter	£323
New D800E body - order now	£2,899	14-24 f2.8G + Lee SW150 kit	£1,659	2x TC-20 E III Converter	£399
D7000 body	£995	14-24mm f2.8G AFS	£1,339	10.5mm f2.8G DX	£555
D7000 + 18-105mm VR	£1,199	24-70mm f2.8G AFS	£1,249	24mm f1.4G AFS	£1,599
D3100 + 18-55 VR	£449	PC-E 24mm f3.5 ED	£1,449	35mm f1.8G AFS DX	£175
D700 Body	£1,625	10 - 24mm G AFS DX	£679	50mm f1.8G AFS	£169
D90 + 18-105mm VR	£699	16-35mm f4G AFS VR	£859	50mm f1.4G AFS	£307
D90 Body	£549	24-120mm f4G AFS VR	£859	35mm f1.4G AFS	£1,389
D700 + 24 - 70 f2.8G AFS	Phone	28 - 300mm G AFS VR	£719	85mm f1.4G AFS	£1,279
D700 + 24 - 120 f4G AFS VR	Phone	16-85mm f3.5-5.6G AFS VR	£469	New 85mm f1.8G AFS	£469
D700 + 28-300 AFS VR	Phone	17-35mm f2.8D AFS	£1,529	60mm f2.8G Micro AFS	£408
D4 Body	£5,289	17-55mm f2.8G AFS DX	£1,099	40mm f2.8 Micro AFS DX	£219
D4 + 24-70 f2.8G AFS	Phone	18 - 200mm f3.5-5.6G DX VR II	£619	105mm f2.8G Micro AFS VR	£639
D4 + 14-24 f2.8G AFS	Phone	70-200mm f2.8G AFS VR II	£1,679	NEW SB910 Speedlight	£399
D4 + 70 -200 f2.8G AFS VR II	Phone	70-300mm f4.5-5.6G AFS VR	£449	SB700 Speedlight	£249
D3X Body	£5,049	80-400mm f4.5-5.6 AFD VR	£1,229	SB-R1 Macro flash	£420
D3X + 14-24 f2.8G AFS	Phone	200-400 f4G AFS VR II	£5,099	SB-R1C1 Commander kit	£599
D3X + 24-70 f2.8G AFS	Phone	200mm f2G AFS VR II	£4,349	SU 800 Commander	£280
MB-D11 Grip	£249	300mm f2.8G AFS VR II	£4,149	WT - 4B Transmitter	£499
MB-D10 Grip	£249	400mm f2.8G AFS VR	£6,799	GP1 - gps unit	£189
WT5 Transmitter - Available	£649	500mm f4G AFS VR	£5,995	85mm f1.8D	£315

HASSELBLAD

CALL US TO ARRANGE A FREE DEMO ON HASSELBLAD H or CFV

H4D-31 + 80mm	£9,499
H4D-40 body set	£12,799
H4D-40 + 80mm	£13,779
H4D-40 + 80mm + 100 mm	£15,252
H4D-50 body set	£19,314
H4D-50 + 80mm	£21,100
H4D-50 Multi Shot body set	£24,215
H4D - 60 body set	£27,000
H4D - 200 MS body	£29,995
CFV-39 for 500 series	£9,499
CFV-50 for 500 series	£11,999
28mm f4 HCD Lens	£3,439
35-90mm f4 - 5.6 HCD Lens	£5,485
50mm f3.5 HC II Lens	£3,162
HTS Tilt+ Shift Adapter	£4,113
80mm f2.8 HC Lens	£1,895
100mm f2.2 HC Lens	£2,740
120mm f4 Macro HC II Lens	£3,690
150mm f3.2 HCN Lens	£2,740
210mm f4 HC Lens	£3,057
300 f4.5 HC Lens	£3,690

BOWENS

the power behind the picture



500C/500C Classic + Triggers	£799	Bowens 200/ 200 Kit	£450
500R/500R Softbox/broly Kit	£749	Bowens 400/400 Kit Triggers	£515
New 500R/500R Trigger Kit	£849	Bowens 400/ 400 Travel Pak	£895
500R/500R Travel pak Kit Triggers	£1,199	Bowens 200/200 Travel Pack	£819
500R/500R/500R Kit Triggers	£1,299	Please Phone for Accessories	
500/500 PRO Kit	£1,069	Travel pak - Small	£460
500/500 PRO Travelpak Kit	£1,460	Travel Pak - Large	£520
500/500/500 PRO Kit	£1,649	Ringlight Converter	£253
750/750 PRO Kit	£1,199	Fresnel 200 Spot	£485
750/750 PRO Travelpak Kit	£1,599	Pulsar Tx + B/Trigger card	£119
750/750/750 PRO Kit	£1,849	Pulsar Tx Radio Trigger	£69
1000/1000 PRO Kit	£1,399	Pocket Wizard Trigger Card	£102

Leica

LEICA M9 body	£4,799
LEICA M9-P + 50mm f1.4	£8,050
LEICA M9-P Black or Silver	£5,395
LEICA M9-P + 35mm f2	£7,382
24mm f2.8 Elmarit - Bk	£2,573
24mm f1.4 Summilux - Bk	£4,950
28mm f2.8 Elmarit - Bk	£1,377
50mm f2 Summicron - Bk	£1,449
Leica S2 + 70mm f2.5	£2,540
X1 + Viewfinder + Case	£1,389
Leica V-Lux 3	£690
Leica D-Lux 5 Titanium	£855
Leica D-Lux 5 grip+case	£649
LEICA V-LUX 30	£495

SIGMA

SIGMA 10-20mm f4-5.6 EX DC	£399
SIGMA 10-20mm f3.5 EX DC	£499
SIGMA 12 - 24 mm f4.5/ 5.6 EX II	£669
SIGMA 24 - 70 f2.8 EX DG HSM	£649
SIGMA 70-200 f2.8 EX DG OS	£699
SIGMA 120-300mm f2.8 DG OS	£2,049
SIGMA 70 - 300mm f4/5.6 DG OS	£289
SIGMA 150 - 500mm DG OS	£799
SIGMA 50 - 500mm DG OS	£1,099
SIGMA 85 f1.4 EX DG HSM	£749
SIGMA 300 f2.8 EX DG HSM	£2,449
SIGMA 500 f4.5 EX DG HSM	£3,799
Tokina 11 - 16mm f2.8 ATX ProDX	£532
Tokina 12-24mm f4 II ATX ProDX	£532
Tokina 100 f2.8 Macro ATX Pro	£395
Tokina 16 - 28mm f2.8 ATX Pro FX	£775

Nikon/Canon fits

675 Canon EOS 15D MK II	£2,600
6175 Canon EOS 350D + 18-55	£1199
6295 Canon EF 70-200mm f4L IS USM	£2225
6275 Canon EF 18-135mm IS	£799
6295 Canon 35mm f1.4L	£999
6295 Sigma EX 12-24mm DG - EOS	£395
6295 Canon EF 24mm f2.8	£249
6295 Canon EF 17-85mm IS	£299
6495 Canon BG-E4 Grip	£89
6495 Canon EF 70-300mm DO IS	£695
6249 Canon 70-200mm f4L USM	£395
6395 Canon EF 70-300mm III USM	£119
6325 Canon EF 70-300mm VR	£699
6395 Canon WFT - E4 II	£195
6240 Canon EF 2 X II Extender	£395
6495 Sigma 300mm f4 - Canon	£220
6695 Fuji X100 Mini	£549
6295 Fuji GX680 Outfit	£999
6395	
6395	

ZEISS

OUTSTANDING IMAGE QUALITY FOR YOUR DSLR

18mm f3.5/Nik ZF2	£1,026
18mm f3.5/Can ZE	£1,026
21mm f2.8/Nik ZF2	£1,380
21mm f2.8/Can ZE	£1,380
25mm f2.8/Nik ZF2	£756
28mm f2/Nik ZF2	£940
28mm f2/Can ZE	£940
35mm f1.4/Nik ZF2	£1,380
35mm f1.4/Can ZE	£1,380
50mm f1.4/Nik ZF2	£532
50mm f1.4/Can ZE	£532
85mm f1.4/Nik ZF2	£940
85mm f1.4/Can ZE	£940
100mm f2 Makro ZF2	£1,380
100mm f2 Makro ZE	£1,380

Manfrotto Tripods & Heads

190XProB	£112	804RC2 head	£59
190 CXPro 3	£230	808RC4 head	£110
190 CXPro 4	£240	410 head	£160
055 XProB	£128	701 HDV	£89
055 CX Pro 3	£263	501HDV	£143
055 CX Pro 4	£280	303 SPH	£399
460 MG head	£72	303 Plus	£312
484 RC2 head	£39	303	£280
		324 RC2	£92
		327 RC2	£140
		468MGR2	£190
		468 MGR2	£212
		300N	£127

USED EQUIPMENT

H3D-39 body set	£5,999	Bronica ETRS + 75mm + 120 B	
H3D-39II + 80mm complete	£5,999	Bronica ETRS 40mm f4	
H4D - 31 + 80mm complete	£6,495	Bronica ETRS 250mm f5.6	
Hasseblad H1 12X	£695	Leica M4-2 Winder	
Hasseblad H2	£175	Leica Motor M	
Metz 45 CL4 digi + hass sca	£395	Leica X1 Steel Grey	
Hasseblad HC 35mm	£1,895	Leica D-Lux 4	
Hasseblad HC 50-110mm	£1,495	Leica CM + case	
Hasseblad HC 50mm	£1,495	Nikon D200 body	
500CX + 80mm + 150mm	£1,095	Nikon D200 body	
Hasseblad S1 Ext Tube	£49	Nikon AFS 24-70 f2.8G	
160mm CB Tele Tessar	£495	Nikon 85mm f1.4 AF	
Hasseblad A12	£75	Nikon 18-85mm AFS VR	
Hasseblad HN-16-32 Mag	£395	Nikon 28-200mm AFD	
Maniyya 645 Pst Back- New	£95	Nikon 17-55mm f2.8G	
Maniyya 645 105 - 210mm	£250	Nikon SB800	
NEW K200 Pro II Polaroid	£199	Nikon 50mm f1.4 AF	
Maniyya 645 105mm F2.8	£179	Nikon 200mm AFD	
Maniyya 645 210mm F4	£105	Sigma 30mm f1.4 EX DC Nik	
Maniyya 55-110 AF Lens New	£495	Nikon 12-24mm AFS DX	

Wanted quality photographic kit for Part exchange or Commission Sale

6275 Nikon MB-D200 Grip		675 Canon EOS 15D MK II	£2,600
6150 Nikon AFS 18-105mm VR		6175 Canon EOS 350D + 18-55	£1199
6175 Nikon AFS 24-120 f3.5-5.6 VR		6295 Canon EF 70-200mm f4L IS USM	£2225
6295 Tamron 28-75mm f2.8 - Nikon		6275 Canon EF 18-135mm IS	£799
6295 Sigma 10-20mm f4.5/5.6 Nikon		6295 Canon 35mm f1.4L	£999
6295 Sigma 17-70mm f2.8/4.5 Nikon		6295 Sigma EX 12-24mm DG - EOS	£395
6295 Nikon TC 200 2X		6295 Canon EF 24mm f2.8	£249
6395 Sigma 24-70 f2.8 EX DG Nikon		6295 Canon EF 17-85mm IS	£299
6395 Micro Nikon AFS 105 f2.8 VR		6495 Canon BG-E4 Grip	£89
6395 Nikon AFS 50mm f1.4G		6495 Canon EF 70-300mm DO IS	£695
6395 Nikon 80-200mm f2.8 AFD		6249 Canon 70-200mm f4L USM	£395
6395 Nikon AFS 18-200mm VR II		6395 Canon EF 70-300mm III USM	£119
6395 Nikon AFS 70-300mm VR		6325 Canon EF 70-300mm VR	£699
6395 Leica Universal viewfinder		6395 Canon WFT - E4 II	£195
6395 Leica 24mm f2.8 ASP - 6 bit		6240 Canon EF 2 X II Extender	£395
6395 Leica 24mm Viewfinder		6495 Sigma 300mm f4 - Canon	£220
6395 Zeiss 35mm f2 ZM + hood/filter		6695 Fuji X100 Mini	£549
6395 Metz S4 M241 + Hass + Nikon		6295 Fuji GX680 Outfit	£999
6395 Metz 45CL-4 Digital + hass			
6395 Ricoh GX200 VR Kit			

PocketWizard

Mini TT1 CE Canon £160	
Flex TT5 CE Canon £160	
1xMini 2xFlex Canon £475	
Mini TT1 CE Nikon £160	
Flex TT5 CE Nikon £160	
1xMini 2xFlex Nikon £475	
2 x PLUS III £249	
FUJI GF670 - £1699	
New Fuji X-Pro 1 - Now InStock	
Fuji X100 £699 X10 £399	

^{amateur}
Photographer

Test Reports



Do you want to know just how good your camera really is?

Amateur Photographer offers the most thorough and respected photography reviews for camera equipment in the industry. There are nearly 10,000 different *Amateur Photographer* reviews available on cameras, lenses and accessories offering all kinds of useful photography advice.

To purchase any of the reviews on current or historic cameras featured in *Amateur Photographer*, visit:

www.testreports.co.uk/photography/ap

NEW

CAMERA MANUALS

Many camera manuals are now only supplied on disc by the manufacturer. If you are not happy reading the manual on-screen, it will be both costly and inconvenient to print a copy. OTC Ltd, with the latest hi-tech equipment, produces bound reprints of most camera manuals in a truly pocket-sized form.

For more information, visit:
www.testreports.co.uk/photography/ap

COMPILATIONS

For really great value, buy our new compilations of reviews. These offer about 50 different related reviews for the price of only three individual reviews!

NEW COMPILATIONS AT ONLY £9 EACH

CURRENT DIGITAL SLRS 42 reviews, 235 pages
CURRENT DIGITAL COMPACT CAMERAS 81 reviews, 246 pages
LENS TESTS SINCE 2002 46 reviews, 195 pages

NEW COMPILATIONS AT ONLY £15 EACH

LENS TESTS SINCE 1998 101 reviews, 306 pages

VISIT OUR WEBSITE

www.testreports.co.uk/photography/ap

See which tests are available and download many immediately. Tests not downloadable are despatched within 24 hours. All tests cost £3 each.
(AP OFFER) OTC LTD, PO BOX 370, KIDLINGTON OX5 9DL

Amazing Internet

Leaders in Website Solutions for Photographers



Portfolio Series

– more features, more designs, lower cost

Pro Series Websites

NEW!

– the easy way to get a custom site for less

Bespoke Websites

– the ultimate tool for the professional



The best just got better! Now packed with more features and new templates this stunning and powerful template website service enables you to get online in days with your own updateable gallery website.

- New lower pricing – from £50 per year
- New Video Pages
- Superb designs
- Advanced SEO tools
- Slideshows
- Private galleries
- iPhone & iPad compatible

FREE 30-DAY TRIAL ON PORTFOLIO SERIES

New! Get a custom look and feel without the custom price tag. Choose from a series of beautiful designs and let us customise it to produce a superb, updateable site matched to your brand and tailored to your exact needs.

Starting from a pre-designed structure, we take your logo and brand colours and create a unique site that really works for your business. You can also add on services such as logo design, matching blog, e-commerce, and much more.

Pro Series Websites from £999 + VAT

For the discerning professional where a unique design and build is required, our team will design and build a site from the bottom up with the exact style and functionality you require. These are our flagship photography sites on which we have built our international reputation.

Prices quoted individually.

"I challenged Amazing Internet to build a site to be proud of. Which they did and then some."

– www.katehopewellsmith.com



020 8977 8943



contact@amazinginternet.com



www.amazinginternet.com



SRS Microsystems

www.srsmicrosystems.co.uk

Mail Order Hot Line 01923 226602

90-92 THE PARADE, HIGH STREET, WATFORD, HERTS. WD17 1AW

WANT TO UPGRADE?
We buy digital SLR lenses & cameras!
Call us for a price today

We now have all our second hand equipment on our website

We stock a wide range of filters from:
HOYA **Kenko**

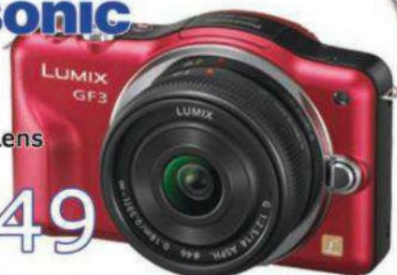
Panasonic

GF3

with 14-42mm Lens

ONLY £249

£50 CASHBACK OFF THIS PRICE FROM PANASONIC AND FREE COPY OF ADOBE LIGHTROOM 3



Canon 5D III

Call for our latest price and availability

SAMSUNG NX11

Body £199 + 18-55mm II OS £299

SAMSUNG NX200

Body £399 + 20-50mm iFunction £499

Canon

SIGMA

24-70mm F2.8 L USM	£1049	8-16/4.5-5.6 DC HSM	£549
70-200mm F2.8 L IS II USM	£1999	10-20/4.5-5.6 EX DC HSM	£399
70-200mm F4 L USM	£529	10-20/3.5 EX DC HSM	£499
100mm F2.8 L IS USM Macro	£779	105/2.8 EX Macro DG HSM OS	£599
100-400mm F4.5-5.6 IS USM	£1299	120-400/4.5-5.6 APO OS	£719
10-22mm F3.5-4.5	£689	12-24/4.5-5.6 II DG HSM	£679
15-85mm F3.5-5.6 IS USM	£599	120-300/2.8 EX DG OS HSM	£2099
18-55mm F3.5-5.6 IS USM	£139	150-500/5.6-6.3 APO DG OS	£849
55-250mm F4-5.6 IS	£189	17-50/2.8 EX DC OS HSM	£359
50/1.8 II	£99	17-70/2.8-4.5 DC OS	£349
60mm F2.8 USM Macro	£379	18-50/2.8-4.5 DC OS HSM	£179
70-300mm F4-5.6 IS USM	£429	18-125/3.5-5.6 DC OS	£259
		18-250/3.5-6.3 DC HSM OS	£399
		18-50/2.8 EX DG Macro	£309
		24-70/2.8 IF EX DG HSM	£639
		30/1.4 EX DC	£379
		4.5/2.8 EX HSM Circular Fisheye	£597
		50-150/2.8 EX DC Mk2	£565
		50-500/4.5-6.3 DG HSM OS	£1269
		50/1.4 EX DG HSM	£379
		50/2.8 Macro DG	£269
		50-200/4.5-6.3 DC OS HSM	£235
		70-200/2.8 EX DG OS	£599
		70-300/4.5-6.3 APO DG Macro	£179
		70-300/4.5-6.3 Macro Super DG	£199
		70-300/4.5-6.3 DG OS	£299
		70/2.8 EX Macro DG	£369
		85/1.4 EX DG HSM	£169
		EF 600mm f/4 IS II Flash	£139
		EF 610 DG SUPER Flash	£229
		75-300mm F4.8-6.7 HSM	£599

Nikon D4
D800
D800E

Pre-Order Now

Nikon D700

Call for our latest price and availability

Nikon D3100
D5100
D7000

Cashback Available

Nikon V1
J1

£50 Cashback

Nikon

10.5/2.8 G ED DX Fisheye
10-24/3.5-4.5 AF-S DX
105/2.8G AF-S VR Macro
12-24/4 AF-DX
14-24/2.8
16-35/4G VR AF-S
16-85/3.5-5.6 VR AF-S DX
17-55/2.8 IF ED AF-S DX
18-105/3.5-5.6G AF-S VR
18-200/3.5-5.6 VR AF-S DX
18-55/3.5-5.6G AF-S VR
24/1.4G AF-S ED
24-70/2.8G AF-S ED
24-120/4G AF-S VR IF
28-300/3.5-5.6G ED VR AF-S
35/1.4G AF-S
35/1.8G AF-S
50/1.4 D
50/1.4G AF-S
50/1.8 D
NEW 50/1.8G AF-S
55-200/4.5-5.6G AF-S DX VR
55-300/4.5-5.6G ED VR AF-S DX
60/2.8 AF-S Micro
70-200/2.8G ED VR AF-S
70-300/4.5-5.6G AF-S VR
200-400/4G ED VR AF-S
85/1.4G AF-S
NEW 85/1.8G AF-S
85/2.5G ED VR AF-S DX Micro
SB 700 Flash
SB 910 Flash

Panasonic G3

From £369

Panasonic GF3

Body Only £149

Panasonic GX1

IN STOCK

Panasonic GH2

From £549

Panasonic

7-14mm F4
8mm F3.5 Fisheye
25mm F1.4 Leica DG
14mm F2.5 Aspherical - Unboxed
14-42mm F3.5-5.6 OIS - Unboxed
14-42mm F3.5-5.6 X Vario PZ OIS
14-140mm F4-5.6 OIS
20mm F1.7
45-175mm F4-5.6 X Vario PZ OIS
45mm F2.8 Leica DG OIS
45-200mm F4-5.6 OIS
100-300mm F4-5.6 OIS

Panasonic

From £449

OLYMPUS E-PM1

Body £249
14-42mm II R £349
Twin Lens £549

OLYMPUS E-PL3

Body £329
14-42mm II R £449
Twin Lens £579

OLYMPUS E-P3

Body £549
14-42mm II R £669
Twin Lens £869

OLYMPUS OM-D

Pre-order Now

OLYMPUS

E&OE

Used Specials tel: 01225 466975 16 Green Street, Bath, BA1 2JZ

Nikon S3
Year 2000

Mint condition
Only £2699

Rollei SL66
& 80mm f2.8 Planar

Commission sale
Only £1099

Nikon 18mm f2.8D

Mint condition
Only £749

FILM CAMERAS

CANON	£39
AE 1 Ex++	
NIKON	£99
FM Ex++	
FM2 Ex++	
FM2 & 50mm f1.8 Ex++	
F3 Ex++	
F3 HP Ex++	
OLYMPUS	£89
OM-2N Ex++	
PENTAX	£119
K1000 & 50mm f1.7 Ex++	
K1000 & 50mm f2.8 Ex++	
MISC	£299
Iloca Stereogram Ex++	

RANGEFINDERS

LEICA	£449
IIF Ex++	
IIF D/A Ex++	
M7 0.85 Ex++	
Leica 1 & 50mm B.5 Elmar Ex++	

DIGITAL CAMERAS

CANON	£699
SD & Grip Ex++	
1D Mark II Ex++	
NIKON	£699
D80 & 18-200mm VR II Ex++	
D200 Ex++	
D200 Ex++	
PANASONIC	£179
FZ38 Ex++	
GF2 & 14-42mm Ex++	

LENSES

CANON - FD, EF & EF-S	£529
17-40mm F4L Mnt	
17-85mm F4-5.6 EF-S Mnt	
24mm F2.5 TS-E EF Mnt	
50mm F2.5 Macro EF Ex++	
70-300mm F4.5-5.6 DO Mnt	
75-200mm F4.5 FD Ex++	
75-300mm F4.5-5.6 IS Ex++	
100-400mm F4.5-5.6 Mnt	
LEICA	£675
19mm f2.8 R Mnt (ComSale)	
5cm f2 Summicron Ex++	
60/2.8 R Mnt (ComSale)	
80-200mm f4 R Mnt (ComSale)	
90mm f2.8 Elmarit-M Mnt	
NIKON - AF, AI, AIS	£799
17-55mm f2.8 AF-S Mnt	
20mm f2.8 AF-D Ex++	
20-35mm f2.8D Mnt	
28mm f3.5 AI Ex++	
28mm f2.8 AF-D Ex++	
28mm f2.8 AF Shift Mnt	
35mm f2.8 AI Shift Mnt	
55mm f3.5 AI Macro Ex++	
80-400mm f4.5-5.6 ED VR Mnt	
85mm f1.4 AIS Ex++	
105mm f2.8 Macro AI Ex++	
200mm f5.6 Medical Nikkor Ex++	
OLYMPUS - OM, 1/3, M/3	£399
16mm f3.5 OM Ex++	
28mm f2.8 OM Ex++	
28-48mm f4 OM Ex++	
35mm f2.8 Shift OM Ex++	
35-70mm f4 OM Ex++	
35-105mm f3.5-4.5 OM Mnt	
50-250mm f5 OM Ex++	
Auto Bellows Ex++	

MORE LENSES

PENTAX - PK, PKA, M42	£299
85mm f2.2 Soft PK Ex++	
PANASONIC - M/3	£219
14mm f2.5 Mnt	
14-42mm F3.5-5.6 Mnt	
VW-LW4307M Wide Lens Conv Mnt	
MEDIUM FORMAT	£349
BRONICA	£239
40mm PS f4 Ex++	
50mm f3.5 Mnt	
250mm PS f5.6 Ex++	
ETR3 & 75mm Mnt	

FLASHGUNS

CANON	£179
Canon 550EX Ex++	
Canon 550EX Ex++	
Contax TLA 200 Ex++	
Nikon SB225 Ex++	
Olympus T32 Ex++	
Olympus F280 Ex++	
Gossen	£59
Gossen Lunasix Ex++	
Gossen Variolux Ex++	
Sekonic Digi Light Ex++	
Weston Master V Ex++	

METERS

LEICA	£75
Nooky Close Up Attachment Ex++	
V100H Finder Ex++	

ACCESSORIES

LEICA	£99
Nooky Close Up Attachment Ex++	
V100H Finder Ex++	

YATE USED SPECIALS

FILM CAMERAS	CANON
EOS 1000 Ex++	£49
EOS 100 Ex++	£49
EOS 500N Ex++	£30
EOS 3 Ex++	£139
MINOLTA	£69
500Si & 35-70mm Ex++	
7000i & Sigma 35-70 Ex++	
Dynaflex 5000 & 35-105 Ex++	
OLYMPUS	£49
OM10 & 50mm f1.8 Ex++	
OM2n & 50mm f1.8 Ex++	
OM4 & 50mm f1.4 Ex++	
DIGITAL CAMERAS	CANON
G2 Ex++	£50
10D & 35-80mm Ex++	
1000D Ex++	£229
300D & 18-55mm Ex++	£189
400D Ex++	£329
PENTAX	£249
K110 & 18-55mm Ex++	
LENSES	CANON
17-85mm f4-5.6 EF-S Ex++	£275
Tamron 24mm f4 Ex++	£45
Tamron 35-80mm SP FD Ex++	£59
Tamron 70-210mm SP FD Ex++	£59
OLYMPUS	£79
28-48mm f4 Zuiko OM Ex++	
35-70mm f4 Zuiko OM Ex++	£39
75-150mm f4 Zuiko OM Ex++	£49

Call Yate for anything in this box

01454 325302

Leica R8
Digit Modul
& 50mm f2

CommSale - Mint-
Only £2999

Olympus
24mm f3.5
Shift OM

Mint condition
Only £1499

Canon 50mm
f1.2L USM

Mint-condition
Only £1049

5 May 2012 | www.amateurphotographer.co.uk | 85

WE BUY FOR CASH



All makes - and we always offer a fair price

URGENTLY REQUIRED...

Digital including: NIKON. CANON. SIGMA. TOKINA. TAMRON. SONY. OLYMPUS. PENTAX. PANASONIC. LEICA. ETC.

Film including: HASSELBLAD. LEICA. ZEISS. ETC. CASH WAITING! CALL US NOW! No collection too large!

www.cash4cameras.co.uk

STAFFORD CAMERAS

Unit 2, Parkside Shopping Precinct, STAFFORD. ST16 1TQ.
Email: cash4cameras@ntlworld.com

Tel: **01785 605475**

WANTED FOR CASH Exclusively... Nikon HIGHEST PRICES PAID

Grays of Westminster are always seeking mint or near-mint examples of Nikon equipment:

Nikon cameras, AF-D Nikkor lenses, AF-S Silent Wave Nikkor lenses, AF Micro-Nikkor lenses, Nikon Speedlights, Nikkor AIS & AI Manual Focus Lenses

Please telephone 020-7828 4925 or you can email us at info@graysofwestminster.com for our highest offer.

Grays of Westminster

- Exclusively... Nikon
40 Churton Street, Pimlico
London SW1V 2LP



www.graysofwestminster.co.uk

MORRIS PHOTO SAVE YOU MORE - www.morrisphoto.co.uk

Tel: **08454 30 20 30** Helpline: **01608 649 224** facebook twitter YouTube

Unit 9, Worcester Road Trading Park, Chipping Norton, Oxon. OX 7 5XW. Fax: 01608 644555 Email: sales@morrisphoto.co.uk

Camlink Tripod Bags Special

Ideal bag for your tripods! Size 62x18cm compatible with (with heads): Manfrotto 055CXPRO4, 190CXPRO4, 732CY A3RC1. Slik 340DX, 300DX. Velbon E440L. Giottos MT9241B, MT9240B, MT8240B plus others.

Small Tripod Bag ~~SAVE £15~~ **£4.95**

Thinktank Airport International V2

If you travel by air with a lot of camera gear, or one of the big telephotos such as a 600mm, the Airport International V2.0 is your ideal roller bag. Not only is it designed to fit within most international carry-on sizes, but it gives you a huge amount of storage space and three built in security locks. And as it's a roller, it makes your journey a little more comfortable. Into the bargain it looks like regular professional grade luggage, not a camera bag.

Airport International V2 **£245.00**
Airport Airstream **£213.00**
Airport Take Off **£239.00**
Airport Security V2 **£275.00**
Airport Check In **£94.00**
Airport Ultralight V2.5 **£121.99**
Airport Antidote V2 **£147.00**
Airport Acceleration V2 **£198.00**

Thinktank Digital Holster 20 v2

Designed for regular size DSLRs, the shape of the bag conforms to the camera itself, with one straight side and one curved side, so it can stand up on its own. A "Pop Down" pouch increases bag height to house a lens hood or telephoto lens. Lid opens forward, away from the body, for fast and easy access.

Digital Holster 20 V2 **£43.00**
Digital Holster 10 V2 **£35.99**
Digital Holster 30 V2 **£55.00**
Digital Holster 40 V2 **£52.00**
Digital Holster 50 V2 **£62.00**

Thinktank Streetwalker Pro

Holds a pro sized DSLR body with up to a 400 f2.8 lens attached. Holds up to a 500 f4 with hood reversed. Front organiser includes passport pocket. Lower front pocket will support smaller monoprods or tripods. Drop down tripod cup for larger tripods. Two side pockets and two stretch pockets. Seam-sealed raincover included. YKK locking zipper sliders.

Sized for international carry-on.
Streetwalker Pro **£119.00**
Streetwalker **£98.00**
Streetwalker Hard Drive **£134.00**

Thinktank Urban Disguise

Professional in appearance, these bags are not like traditional camera bags. Separate padded compartment for carrying up to a 17" laptop. Expansion zipper increases depth to fit pro size equipment. Easily accessible front organizer pocket. Leather handle clasp keeps two carrying handles together. Rear panel for roller handle attachment can be closed for use as another pocket.

Urban Disguise 35 V2 **£115.00**
Urban Disguise 40 V2 **£115.00**
Urban Disguise 50 V2 **£133.00**
Urban Disguise 60 V2 **£144.00**
Urban Disguise 70 Pro V2 **£145.00**

Thinktank Lens Changer 25 V2

Designed for lenses such as 14 - 24 f2.8, 28 - 135, and 28 - 200, with the lens hood attached. It rotates and locks on the Think Tank Photo belts, for easy access.

Lens Changer 25 V2 **£22.00**
Lens Changer 15 V2 **£20.00**
Lens Changer 35 V2 **£23.50**
Lens Changer 50 V2 **£25.50**
Lens Changer 75 Pop Down V2 **£29.95**
Thinktank Belts
Thin Skin Belt V2 **£18.99**
Pro Speed Belt V2 **£24.99**
Steroid Speed Belt V2 **£34.00**

Billingham Hadley Pro

Based on the immensely popular Billingham Hadley Original, the Hadley Pro has extra features; a carrying handle, a weatherproof zippered back pocket and the facility to accept AVEA pouches. The camera insert is removable so one day it can be a roomy, well-equipped camera bag; the next it can double as a business case or a slightly posh beach bag. It will accommodate A4 files and a small laptop.

Hadley Pro **£200**
Hadley Small **£120**
Hadley Large **£250**
Hadley Digital **£180**

Billingham f Stop Bags

These surprisingly spacious bags are ideally suited for modern digital or film equipment - from compacts to SLRs - even with lenses attached. The f/stops provide the same high levels of protection as Billingham's other products courtesy of a 25mm thick reinforced foam base and wrap-around side padding.

f1.4 Shoulder Bag **£120**
f2.8 Shoulder Bag **£140**
Billingham Accessories
AVEA Pouch 3 **£25.00**
AVEA Pouch 5 **£30.00**
Shoulder Pad SP40 **£15.00**
Shoulder Pad SP50 **£18.00**

with f Stop bags

FREE ACCESSORY KIT WORTH OVER £50 5/8" Tripod Strap (E19), Luggage Tally (E17) & 8-15 Superflex (E16)

with Hadley Pro & Hadley Large

FREE ACCESSORY KIT WORTH OVER £40 SP40 Shoulder Pad and Luggage Tally (E17)

Tamrac Aero 80

A fully functional camera bag, daypack and computer backpack all in one pack. The main compartment is completely foam-padded to protect a DSLR with a grip and lens attached, 2-3 additional lenses, and accessories. A separate, completely foam-padded compartment in the back provides quick access to a laptop up to 17", without disturbing photo gear. The large top compartment with internal mesh pockets holds lunch, light jacket, or other personal items. Mesh pockets on the sides and front of this pack provide easy, fast access to accessories and water bottles.

Aero 80 Backpack ~~SAVE £20~~ **£76.95**

Slik Pro 500DX Kit

Features Slik's Super Alloy "AMT" - a blend of Aluminium, Magnesium and Titanium for a strength to weight ratio some 40% greater than similar tripods. Complete with 500DX all-metal head that has two pan handles to operate each axis independently. The head also incorporates a multi-position quick release plate for total versatility. Max height column extended: 190cm. Max height column down: 152cm. Min height: 62cm (40cm with optional short column). Folded length: 76cm. Capacity: 6kg. Weight: 3.5kg.

500DX Tripod & Head **£99.87**

FREE UK mainland delivery on all orders over £65

Manfrotto 055CXPRO3

Specifically designed for extreme outdoor assignments. The legs and the column are made of 100% carbon fiber combined with magnesium die-casting quick action lever locking collars. The magnesium top plate has a bubble level. Weight: 1.65kg. Closed length: 65cm. Max height: 175cm. Max height centre column down: 140cm. Min height: 11.5cm. Load capacity: 8kg.

055CXPRO3 Tripod ~~SAVE £115~~ **£214.97**
055CXPRO4 Tripod ~~SAVE £100~~ **£244.97**
Half price bag with these tripods

BEST FOR BAGS and TERRIFIC FOR TRIPODS!

Showroom open Mon-Sat 9am till 5pm. Prices shown include VAT at current rate. All of our stock comes from U.K. suppliers - no grey. All items subject to availability. All savings shown are against SRP. E&OE.

amateur Photographer CLASSIFIED

Cameras For Sale

**CHISWICK
Camera Centre**

Visit our secondhand website for a range of good quality used equipment

www.used.chiswickcameras.co.uk

0208 995 9114

We Buy, P/X or Commission Sale equipment

Teddington Photographic

Buy and sell used photographic equipment

www.teddingtonphotographic.com

020 8977 1064

LEICA M7 0.72 chrome body 278xxx, plus strap, mint, £1,225 including p+p. Tel: 01733 252678 (answer phone)

M.S. HOBBIES: MINOX specialist, cameras/accessories, for sale and purchased, submini 110 d and p, Minox film b+w, colour. T:01667 451405 W: www.mshobbies.co.uk, e: sales@mshobbies.co.uk, Twitter: @mshobbies

Accessories

BENBO HIGH QUALITY heavy duty camera tripod, will support heaviest of camera equipment, maximum height 62 inch, closed height 33 inch. Weight 7.5lbs, £60. Photax heavy duty ball and socket head. £23. Cullman mono pad, £20. Cullman quick release head with detachable side brackets, £15. 01253 508720. Blackpool

NIKON ED82A FIELD scopeplus case. 20x30x38x wide MC eyepiece, mint, £850+ p+p. 0208 2748078

Lenses For Sale

LEICA 90MM F2.8 Elmarit lens. 135mm f4 Elmar lens. Visoflex II. Belows II. Universal focussing mounts + miscellaneous bits. All items £250+ p+p. 0208 274 8078.

Cine & Slide Projectors

BOLEX 18-3 TC multi speed super 8 projector, £40. Leica P150 slide projector, £50. Both plus p+p. 0208 2748078

Please mention

Photographer
when replying to advertisements

Insurance

Aaduki Multimedia Insurance

QUOTE AND BUY ONLINE 24 HOURS A DAY

**INSURANCE FOR
EQUIPMENT, LIABILITY AND
PROFESSIONAL INDEMNITY**

01837 658880

www.aaduki.com



Wanted

Peter Loy
COLLECTABLE CAMERA SPECIALISTS

CAMERA COLLECTIONS WANTED
Telephone: +44 (0)20 8867 2751
Call us - we can come to you (UK & Europe)
www.peterloy.com



WANTED FOR CASH OR COMMISSION

Digital: Nikon D2H, D2Hs, D2X, D2Xs, D3, D3x, D3s, D60, D80, D90, D200, D300, D300s, D700, D3000, D5000

Canon EOS 1Ds III/III, 1D III/III/IV, 5d I/II, 7d, 30d, 40d, 50d, 350d, 400d, 450d, 500d, 550d, G9, G10, G11, S90

Late high-end Olympus, Panasonic Lumix, Pentax, Ricoh, Sony Leica M8, M8-2, M9, DMR, X1, D-lux 3, D-lux 4, Epson RD1/1s Late high-end Minolta, Sigma, Tamron and Tokina lenses

Film: Alpa, Angenieux, Arca Swiss, Contax, Ebony, Fotoman, Fuji 6X7 up to 6X17, Hasselblad, Horseman, Konica Hexar AF Kinoptik, Leica R, Leica M, Leica copies, Linhof, Mamiya 6 and 7 Nikon, Plaubel, Rodenstock, Rollei, Schneider, Sinar, Toyo Voigtlander Bessa, Zeiss Contarex, current Zeiss Ikon.

Must be in nice condition! Estate sales welcome.

Contact us now for our best price. We can arrange collection for large outfits or high value items.

Tel: 01963 371633 Fax: 01963 370719

Email: pwalnes@truemesh.com Website: www.peterwalnes.com
Peter Walnes, PO Box 3888, Templecombe, Somerset BA8 0WZ

Holidays & Courses

Regular Studio Workshops
Excellent Rates
Group and personal tuition
Wide range of topics
See our website or call us for specific topics

www.cwphotos.co.uk
02380732550

Camera Fairs

CAMERA FAIR BEACONSFIELD.
Sunday 6th May, 10.30am-2.30pm.
Beaconsfield School, Watlington Rd, Beaconsfield, HP9 1SJ. M40 junc 2 close M25. This is now a no smoking site. Adm early bird 9:15am £4 after 10:30am £2. Refreshments. Details Peter Levinson Tel: 0208 205 1518

Clubs & Events

Photographica 2012

UK's biggest fair for collectors and users
Sunday 20th May, 10am-4.30pm
RHS Lindley Hall, Vincent Square, LONDON, SW1 2PB
* Free parking * No congestion charge
Entry £5 (club members free)
Stalls/early buyers 01684 594526
Photographic Collectors Club of GB
www.pccgb.com

Black & White Processing

KAREN WILLSON BRISTOL. Superior quality processing & printing. Tel: 01179 515671 www.kwillsonprocessing.co.uk.

**amateur
Photographer**

**For free listings to advertise
your kit for sale, call**
020 3148 2929

★★ SPECIAL OFFERS ★★ CLEARANCE OFFERS ★★ END OF LINES ★★

New KOOD Japanese Optical
Flat Skylight or UV Filters
27/28/30/35/34/35.5/37/37.5
39/40/50mm each £5.75
43/46/49/52mm each £7.99
55/58mm each £8.99
62/67mm each £10.75
72/77mm each £13.50
82mm £17.50 86mm £27.99
95mm £42.50 105mm £44.55

CLIP-ON LENS CAPS
27, 28, 30, 34, 37mm £2.99 each
40.5, 43, 46, 49, 50mm £3.35 each
52, 55, 58, 62mm £3.65 each
67, 72, 77, 82, 86mm £3.99 each

CLEARANCE PRICES ON
Kenaco Digital Circular Polarizer
49mm £11.99 58mm £18.99
67mm £22.99 72mm £26.99

NEW HOYA MULTI-COATED SLIM
DIGITAL UV FILTERS
49mm £11.49 52mm £12.49
55mm £13.49 58mm £14.49
62mm £15.49 67mm £16.49
72mm £19.49 77mm £21.49

LINEAR POLARIZING FILTERS
to clear (for Manual Focus only)
49mm £2.50 52mm £3.50

WIDE ANGLE LENS HOODS
49, 52, 55mm (rubber) £5.49
58, 62, 67mm (rubber) £7.49

RUBBER LENS HOODS
49, 52, 55mm £3.99 each
58, 62, 67, 72mm £5.35 each

KOOD FILTER WRENCH SET
46/58mm £2.99 62/77mm £3.99

NEW JAPANESE AICO
YELLOW/GREEN FILTERS
In 62mm & 67mm £3.99 each

LAST FEW HOYA 40.5 NDX4
85C or 81A to clear £6.99 each

NEW ILFORD HPS 35mm FILM
24 exp £2.99 each or 5 for £13.50
OLD KODAK APS 4000 35p each
KODAK COLORPLUS 24 exp
(08/12) £2.49 each or 5 for £10

SH DIGITAL MINOLTA 50 KIT
18/70mm Minolta Lens, Skylight,
Lens Hood, Gadget Bag £189.50
Part-Exchange Welcome

SECOND HAND BOOKS
Newspaper Photography £3.99
Photographer's Handbook £3.99
Guide to Photography £4.99
Many more books check website

MAY SALE COKIN X-PRO
All the following £24.95 each
X004 Green X005 Sepia
X021 800 X036 FLW
X142 Net Filter X145 Net Black

SH COLLECTABLES
Luxa-Six 75mm (German) £14.95
Duo-Ensign 2 1/8 & Case £18.95
GB Kenhera (120) & Case £12.95
Zeiss Ikon Contina, Built-in Exp.
Meter & EP Case (nice) £27.50
OM-XAC & A11 Flash £14.99
Agfa Super Silette & Case £27.50
Exakta (Roll Film) 127 £89.95
Zeiss Ikon Ikonica 126 £7.99

MINOLTA 5000 KIT 5000 Body,
35/70mm Zoom Lens, Flashgun,
Sky Hood, Gadget Bag £39.95

SH BRONICA ETRS 75mm Lens
120 Back, Skylight, Lens Hood,
Pentaprisim, Gadget Bag £239.95
Part-Exchange Welcome

Bankrupt Stock KOOD FILTERS
58mm £4.99 each - Yellow, FLD,
Orange, Skylight, CU-X2, 80C
62mm £5.99 each - Skylight,
Centre Spot, Green, CU-X3,
Yellow/Green, Diffuser, 81A, 80B
67mm £6.99 each - Green, 85,
Star 6, Fog 1, Fog 2, Y-Green, 80C

RUSSIAN FILTERS 72mm
Yellow, Light Yellow, Green £5.99 ea

CABLE RELEASES to clear
8" £1.99 16" £2.99 15" £3.99

HARD LENS CASES to clear
Small £2.99 Med £3.99 Large £4.99

£2.00 POST/PACK SMALL ITEMS

SH MINOLTA AF GEAR to clear
Minolta 5000 Body £18.50
Minolta 300ai Body £19.50
Minolta 5000i Body £22.50
Minolta 404si Body £24.95
Minolta 505si Body £27.50
Minolta 7000i Body (boxed) £34.95
Sigma 24/70mm APO £49.95
Tamron 28/80mm Aspherical £37.50
Minolta 28/80mm F3.5/5.6 £29.95
Sigma 35/70mm F3.5/4.5 £18.50
Minolta 80/200mm P/Zoom £49.95
Auto Extension Tubes (3) £34.95
Data Back DB-6 £8.95
Remote Cord 1000-S £9.95

SH PENTAX MZ-30 KIT
Pentax MZ-30 Body (excellent),
35/70mm Zoom Lens, Sky Filter,
Lens Hood, Gadget Bag £48.95

SH NIKON AF GEAR
Nikon F50 Body excellent £29.95
Nikon F55 Body excellent £27.50
Nikon N80 Body excellent £32.50
Nikon F801S Body £28.50
Nikkor AF 60mm f2.8 micro £249.95
Nikon HS-4 Lens Hood £4.99
Nikon HS-6 Lens Hood £4.99
Nikon HN-25 Lens Hood £4.99

SH EXPOSURE METERS
Boots KL-6 (boxed) £2.75
Haninex PR-60 CDS £3.75
Sekonic and Case £3.99
Weston Master 2 and Case £11.95
Lunaxia 3 and Case £44.95
Weston 5 and Case £29.95

SH PRE-SET LENSES need T2 Mount
Haninex 135mm F3.5 & Case £8.99
Access 200mm 14.5 £13.95
Optomax 300mm F5.6 £22.50
Soligor 400mm f6.3 £37.50

New COLOR-RIGHT GEAR to clear
Colorright Classic (1 only) £49.95
Colorright Pro White Balance
Filter Kit (2 only) £79.95

67 Manchester Road
Denton, Manchester
M34 2AF
norton.d@btconnect.com

Mail Orders by return, ask for Trish, Dave or Dennis
Tel: 0161 336 4603

OPEN MON - FRI 11am - 3.30pm
www.ukfiltercentre.co.uk

cameraworld used equipment

WEB **CAMERAWORLD.CO.UK** MAIL ORDER **0844 264 0664**

Chelmsford, Essex, CM1 1XB (C) 01245 255510
Wells Street, London, W1T 3PB (W) 0207 636 5005
Our used equipment is covered by our NO QUibble guarantee.
E50+ have a 6-month guarantee.
E50+ have a 7-day money back guarantee.
Commission Sales have a 7-day money back guarantee.
Most items are in **Excellent** or **Mint** condition, some are even boxed. If not completely satisfied, return to us within 7-days for your money back.



BRONICA

ETRSI & 80mm Anniversary C	E300
ETRSI AE PRISM & 75mm W	E195
50mm f2.8 C	E80
105mm f3.5 MC	E120
100mm f4E MACRO C	E150
110mm f4.5Q PS MACRO C	E165
110mm f4 PG C	E100
135mm f4 PE C	E135
150mm f3.5 PS C	E120
150mm f3.5 MC C	E95
ETR MAGAZINE C	E25
ETR SPEED GRIP C	E30
ETRS POL BACK C	E25
SO 45DEGREES 5 PRISM C	E65
PLAIN PRISM C	E30

CANON

EOS 10D & BG-ED3 W	E185
EOS 20D & 18-55mm W	E250
EOS 20D BODY C	E225
EOS 30D BODY C	E250
EOS 40D BODY C	E367
EOS 300D & 18-55mm & BG C	E225
EOS 350D & 18-55mm W	E205
EOS 400D & 18-55mm W	E245
EOS 400D & 18-55mm C	E225
EOS 550D BODY REFURB C/W	E399
EOS 550D & 18-55mm IS REFURB C/W	E449
EOS 550D & 18-135mm IS USM C	E699
EOS 1000D & 18-55mm REFURB C/W	E249
EOS EF-M BODY C	E28
EOS 300 & 28-90mm & BG-300 GRIP C	E127
EOS 30F BODY W	E78
EOS 30V BODY W	E43
EOS 300 BODY C	E28
EOS 500N BODY W	E45
EOS 500 & 28-80mm C	E78
POWERSHOT GR9 C	E165
FTB QL & 50mm f1.8 SC W	E115
AETI PROGRAM & 50mm f1.8 W	E60
10-22mm f3.5-4.5 USM C	E597
15-85mm f3.5-5.6 IS USM C	E450
17-85mm f4-5.6 IS EF-S USM C	E245
17-85mm f4-5.6 IS EF-S USM W	E240
18-200mm f3.5-5.6 IS EF-S USM W	E335

CANON

45mm

f/2.8 TS-E

WELLS ST.

MINT & BOXED

E955

24-85mm f3.5-5.6 USM W E195 || 24-105mm f4L IS USM C | E700 |
24mm f2.8 FD C	E51
28-135mm IS C	E260
28-135mm IS W	E265
28mm f2.8 FD C	E29
35-70mm f3.5 FD C	E35
45mm f2.8 TS-E W	E955
50mm f1.8 EF MKI C	E100
50mm f1.8 EF MKII C	E77
50mm f1.8 FD C	E57
55-200mm f4.5-5.6 USM II W	E122
55-250mm f4.5-5.6 IS USM W	E162
55-250mm f4.5-5.6 IS USM C	E165
70-210mm f4 FD W	E42
75-200mm f4.5 FD W	E45
70-300mm f4.5-5.6 IS USM C	E300
80-200mm f4.5-5.6 EF C	E87
80-200mm f4.5-5.6 EF W	E105
100-300mm f4.5-5.6 EF C	E125

LEICA M3 DW

& 50mm

f/2.8 ELMAR

CHELMSFORD

EXCELLENT

CONDITION

E825

100mm f3.5 FD C	E50
135mm f3.5 FD C	E42
200mm f4 FD C	E42
200mm f2.8L MKII C	E500
300mm f4L IS USM C	E900
1.4X EXTENDER MKII C	E275
KENKO EXTENSION TUBE C	E105
SIGMA 8mm f/4 EX FISHEYE W	E365
SIGMA 17-35mm f/2.8-4 DG HSM C	E200
SIGMA 24-70mm f/2.8 IF C	E492
SIGMA 70-200mm f/2.8 APO C	E450
50-500mm f4.5-6.3 DG OS HSM C	E775
TAMRON 11-18mm f/4.5-5.6 LD C	E320
TAMRON 11-18mm f/4.5-5.6 LD W	E300
TAMRON 55-200mm f/4-5.6 C	E60
BG-E8 C	E81
270EX FLASHGUN W	E85
RIC WIC	E9

CONTAX

NX BODY C	E210
50mm f1.7 ZEISS W	E120
85mm f1.4 W	E450
85mm f2.8 ZEISS W	E290
135mm f2.8 ZEISS W	E190
200mm f3.5 ZEISS W	E240

HASSELBLAD 500CM & 80mm f/2.8 25TH ANNIVERSARY



This is a very rare example, manufactured in 1974 to celebrate the 25th Anniversary of the 500CM. Only 1500 were ever produced worldwide with a silver plate on the right side bearing the signature of Victor Hasselblad.

The camera is in mint, almost perfect condition, has serial number of 0039 and is supplied with original box and certification of authenticity.

Supplied with 80mm f2.8 & A12 Magazine in Chrome & is at our Chelmsford branch.

E2500

RARE

HASSELBLAD

500 ELIM & CHARGER BODY C	E155
500 ELIM BODY C	E150
500cm & 80mm f2.8 C	E549
500cm / 80mm 20th ANNIVERSARY EDITION	
MINT & BOXED C	E2500
533ELX & 80mm f2.8 C	E1025
ELM BODY C	E160
ELX BODY C	E165
50mm f4 DISTAGON C	E145
60mm f3.5 CB C	E650
100mm f3.5 C PLANAR C	E295
135mm f5.6 PLANAR C	E250
135mm f5.6 T* C	E355
150mm f4 CFi C	E650
150mm f4 SONNAR T* C	E302
250mm f5.6 T* C	E302
250mm f5.6 SONNAR CHROMIUM C	E225
350mm f5.6 TELE-TESSAR T* C	E550
350mm f5.6 TELE-TESSAR T* C	E550
MANUAL BELLOWS & SLIDE COPIER C	E275
MANUAL BELLOWS C	E175
A12 MAG C	E110
A12 CHROME MAG C	E110
12 ON MAG C	E30
MAGNIFIER FINDER/HOOD C	E65
PM2 PRISM C	E50
H4 PRISM C	E75
CHIMNEY FINDER C	E75
FLASH CAP CLAMP C	E10
ELM RELEASE ADAPTER C	E10
SPORTS FINDER C	E20
PISTOL GRIP C	E30
QR TRIPOD PLATES C	EACH E20

MAMIYA

50mm f4.5 RZ C	E340
50mm f2.8 C	E95
80mm f2.8 N C	E60
135mm f3.5 C	E85
135mm f4.5 C	E125
360mm f2 f4 W	E350
POL BACK R267 C	E35

NIKON

FUJIFILM S3 BODY C	E210
D700 BODY C	E1400
D300 BODY C	E600

NIKON

D700

BODY ONLY

CHELMSFORD

MINT & BOXED

E1400

D300s BODY C E849 || D200 BODY C | E341 |
D90 BODY W	E425
D80 BODY W	E315
D70 BODY W	E155
D70 & 18-55mm C	E195
D50 & 18-55mm C	E198
D40X BODY C	E240
D40X & 18-55mm C	E250
D5100 & 18-55mm VR W	E500
F2 BLACK BODY W	E95
F2s PHOTO-MIC BLACK W	E700
F2s BODY W	E300
F3 & M4 C	E200
F3T BODY C	E463
FM BODY C	E85
FM2N BODY C	E160
FE2 BODY BLACK C	E120
NIKKORMAT EL BLACK C	E120
F100 & MB-15 "AS NEW" C	E450
F90X BODY W	E85
F601 BODY C	E30
F601m BODY C	E30
F401s BODY C	E30
N70 BODY W	E70
10.5mm f2.8G AF-S ED C	E478
16-85mm f3.5-5.6 AF-G DX C	E379
18-70mm f3.5-5.6 W	E162
18-70mm f3.5-5.6 C	E165
18-105mm AF-S VR W	E154
18-105mm f3.5-5.6 VR C	E150
24-70mm f2.8G AF-S ED N W	E995
24-120mm f3.5-5.6 VR W	E200
24-120mm f3.5-5.6 VR C	E200
24mm f2.8 AI W	E140
28mm f2.8 D C	E182
28mm f3.5 AI W	E112
28mm f3.5 AI C	E110
28-105mm f3.5-4.5 W	E150
28-200mm f3.5-5.6 AF-D W	E225
35-105mm f3.5-4.5 AI-S C	E120
35-105mm f3.5-4.5 AI-S C	E105
35-105mm f3.5-5.6 AF C	E125
35-135mm f3.5-5.6 AF C	E125
43-86mm f3.5 C	E60
43-86mm NON AI W	E56
50mm f1.8 AF-D W	E125
50mm f1.8 AF-D C	E124
55-200mm f4.5-5.6 W	E99
55-200mm f4.5-5.6 C	E82
55-200mm f4.5-5.6 VR C	E155
70-210mm f4.5 AIS C	E75
70-300mm f4.5-5.6 VR W	E375
70-300mm f4.5-5.6 VR C	E360
70-300mm f4-5.6 ED C	E185
85mm f1.8D C	E272
85mm f1.8D W	E250
105mm f2.5 AIS C	E200
135mm f2.8 AI C	E125
180mm f2.8 AI C	E154
200mm f4 AI W	E145
TC16-A CONVERTER C	E101
SIGMA 18-200mm f3.5-6.3 DC C	E123
SIGMA 70-300mm f4-5.6 DG C	E95
150-500mm f5.6-6.3 DG HSM OS W	E655
TAMRON 18-250mm f3.5-6.3 C	E289
TAMRON 55-200mm f4-5.6 W	E95
TELEPLUS 1.5x Tele-Converter C	E80
MT TUBE C	E20
AR-3 RELEASE C	E12
MD-D10 DRIVE FOR D700 C	E182
MD-4 DRIVE FOR F3 C	E55
MD11 DRIVE W	E51
MC25 2 PIN ADAP C	E40
MD-12 C	E47
SC17 T C	E20
SC28 SB700/900 C	E40
SU-4 CONTROLLER C	E40
SC17 W	E30
ML-L3 REMOTE W	E10

OLYMPUS

PEN E-P1 & 14-42mm W	E180
PEN E-P2 & 17mm W	E350
OLIMP SP BODY W	E125
OM10 & 50mm & M/ADAPTER W	E85
TRAP 35 C	E52
PEN EE3 C	E99
9-18mm f4.5-5.6 C	E450
14-45mm f3.5-5.6 W	E80
14-140mm C	E400
50mm f3.5 ZUIKO MACRO W	E125
50mm f1.4 ZUIKO C	E35
75-150mm f4-5.6 ZUIKO C	E40
75-300mm f4-5.6 ED ZUIKO C	E255

TOKINA 28-70mm f2.8 DM W E110 |

PANASONIC

G1 & 14-45mm C	E182
GH1 & 14-42mm W	E375
GF2 & 20mm f1.7 C	E185
G2 BODY W	E350
LUMIX TZ10 W	E260
LUMIX FS16 C	E135
LUMIX FX55 C	E100
LUMIX LX3 W	E205
LUMIX LX5 C	E297
LUMIX FZ100 C	E280
14mm f2.5 C	E160

INCA CL45 & 180mm

1/5.6 SCHNEIDER

CHELMSFORD

EXCELLENT

CONDITION

E475

CG3K3K LEATHER CASE FOR LX5 C E30 |

PENTAX

PENTAX K10D & 18-55mm W	E250
645, 75mm & 45mm W	E400
6x7 105mm & PRISM (MIRROR UP) W	E500
K1000 & 28-50mm C	E155
K1000 & 35-80mm C	E135
105mm f2.8 f2.5 M42 C	E75
135mm f2.8 SMC-A C	E50
200mm f4 M42 C	E35
RICOH 50mm f2 PK FIT W	E16
SAMSUNG 50-200mm f4.5-5.6 W	E105
AF 360 FLASH W	E140
ANGLE FINDER K W	E31
BPM BELLOWS UNIT M42 C	E20
8x22 DEF MC BINOCULARS C	E43

SONY / MINOLTA

ALPHA A230 & 18-55mm W	E155
ALPHA A290 & 18-70mm W	E215
ALPHA A500 & 18-55mm W	E400
ALPHA A700 BODY C	E355
MINOLTA DYNAX 5D & 18-70mm W	E183
MINOLTA DYNAX 7D BODY W	E175
MINOLTA 9 BODY C	E425
MINOLTA 9X & GRIP C	E175
MINOLTA SXI BODY W	E57
MINOLTA 300Si BODY C	E28
MINOLTA 300Si BODY W	E28
MINOLTA 404Si & 28-80mm W	E46
MINOLTA 404Si & FAH 28-105mm W	E67
MINOLTA 500Si & 35-80mm W	E46
MINOLTA 505Si & 28-80mm C	E66
MINOLTA 600Si BODY C	E81
MINOLTA 600Si & 28-80mm W	E120
MINOLTA 700Si, 28-200mm & GRIP C	E150
MINOLTA 17-35mm f3.5 C	E550
16-80mm f3.5-4.5 ZA CARL ZEISS C	E350
18-55mm f3.5-4.5 W	E50
18-70mm f3.5-5.6 W	E110
MINOLTA 28mm f2.8 AF C	E75
MINOLTA 35mm f1.4 AF W	E550
MINOLTA 50mm f1.7 AF W	E75
MINOLTA 50mm f1.7 AF C	E82
MINOLTA 75-300mm f3.5-4.5 W	E125
MINOLTA 80-200mm f4.5-5.6 XI W	E50
MINOLTA 100-300mm f4.5-5.6 XI W	E70
SIGMA 18-250mm f3.5-6.3 EX W	E152
SIGMA 18-250mm f3.5-6.3 EX W	E315
TAMRON 28-200mm f3.8-5.6 XR W	E102
TAMRON 55-200mm f4-5.6 W	E60

MISC.

BOWENS MONOLITE 400 C	E125
BOWENS MONOLITE SILVER C	E125
BOWENS MONOLITE SILVER C	E90

SWAROVSKI

8x30 WB SLC

BINOCULARS

CHELMSFORD

MINT & BOXED

E650

BELL & HOWELL 16mm CINE W E100 || KODAK CORONET 6X9 W | E30 |
KODAK SXX-20 BROWNE W	E30
MANFROTTO Q22 PISTOL GRIP	E35
SEKONIC L-308 C	E82
SHEPHERD 58000 METER C	E20
ROLLEI A110 W/CASE & 2X MAGIC CUBE	E60
ADAPTERS W	E95
MINOX 35GT GOLF W	E95
VIKING 10x42 BINOCULARS C	E70

OUR STORES

LONDON

14 WELLS ST (just off Oxford St),

LONDON W1T 3PB

T: 0207



Affordable online giclee printing.
Gallery quality prints with fast turnaround.
Intuitive upload and preview system and excellent
customer service. Setup a trade account and send prints
direct to your customers unbranded.

Get 10% off your first giclee order, use "amphotoapril" when
you checkout. Visit point101.com and our micro site gicl.ee.



Point101 is a member of the Fine Art Trade Guild. Photo ©Yannis Roussakis

POINT 101

www.point101.com

When Tony Kemplen resolved to use a different film camera each week, he discovered a treasure trove of lost gems

A black Kodak Brownie 127 camera is shown from a front-three-quarter view. It has a silver-colored lens and a silver-colored top plate. A yellow paperclip is attached to the top of the camera. The camera is resting on a white surface.

so many people when they collected their prints from the chemist. I took my Brownie with me to London on a slightly overcast day. While looking for subject along the Embankment, I spotted a fellow film photographer leaning over the edge of Hungerford Bridge. I recognised the stance immediately – the signature posture of the twin lens reflex user peering down onto his focusing screen. The figure added a point of interest to an angular urban composition.

had their fair share of 'technical failures'. I prefer to look on these as happy accidents, evidence of the life of the camera before it came into my hands. In this case, the 'problem' is the visible backing-paper markings. Most rollfilm cameras require the user to wind on the film between exposures while watching the frame number printed on the backing paper as it passes beneath a little red window. As a rule, only the higher-end professional models have windowless systems. With adverse storage conditions some of the ink from the backing paper can be transferred onto the film, reducing the amount of light that gets through and leaving darker areas where the numbers and other marks used to be. That seems to be what has happened here, but to me as a closet Lomographer it was an unexpected bonus! To mark the centenary of 127 film, I'm using as many cameras in this film format as I can (I've used 15 since January.) So, whatever the backing paper may suggest, the number is not quite up for this format yet. **AP**

Kodak Brownies are definitely fine-weather friends. With a single shutter speed and fixed small aperture, you need a bright day to avoid those muddy snaps that must have disappointed

To read more about Tony's 52 cameras project, visit <http://52cameras.blogspot.com>.
To see more images taken using the Kodak Brownie 127, visit
www.flickr.com/tony_kempen/sets/72157627038007885

Amateur Photographer, IPC Media, Blue Fin Building,
10 Southwark Street, London SE1 0SU
Telephone 0203 148 4138 **Fax** 0203 148 8123
Email amateurphotographer@ipcmedia.com
Picture returns: Telephone 0203 148 4121
Email appicturedesk@ipcmedia.com

Test Reports

Advertising

Editorial team

Editor	Damen Vermolder
Editor's PA	Christine Lay
Deputy/Technical Editor	Mat Gallagher
Art Editor	Mark Jacobs
Production Editor	Lesley Upton
News Editor	Chris Cheesman
Deputy Production Editor	Breandan Maguire
Designer	Antony Green
Technical Writer	Richard Sibley
Senior Sub Editor	Oliver Cotton
Technical Writer	Tim Coleman
Features Writer	Oliver Atwell
Photo-Science Consultant	Professor Robert Newman
Studio Manager	Andrew Sydenham
Picture Researcher	Rosie Barratt

Contributors Chris Gatcum, Gemma Padley

SPI Administrator	Nadine Thomas	0203 148 4326
--------------------------	---------------	---------------

Publishing team

All contributions to Amateur Photographer must be original; not copies or duplicated to other publications. The editor reserves the right to shorten or modify any letter or material submitted. ICP Media or its associated companies reserves the right to re-use any submission sent to the letters column of Amateur Photographer magazine, in any format, without prior notice from UK readers. All rights reserved. © 2012 Amateur Photographer registered trademark of IPIC Media Ltd. © ICP Media 2012. Amateur Photographer (Incorporated) Photo Technique & Camera Weekly Email: amateur.photographer@ipicmedia.com. Website: www.amateurphotographer.co.uk P.O. switchboard tel: 0203 488 5400. Amateur Photographer is published weekly (S1 issues per year) on the Tuesday preceding the cover date. Printed by the printer at UK Post Office Distribution Centre, Weybridge, Surrey TW20 9EX. Distributed by Marketforce (UK) Ltd, Blue Fin Building, 110 Southwark Street S1 0SU. ISSN 0020-6840. No part of this publication may be reproduced, stored in a retrieval system or transmitted in any form or medium, whether printed, electronic or otherwise, without the prior written permission of the publisher or the editor. This is considered a breach of copyright and will result in legal action where appropriate. Any material which is sold, hired or otherwise disposed of in any unauthorised context or by any authorised agent by way, or by sight, or annexed to any publication or advertising matter without first obtaining written permission from the publisher ICP Media Ltd does not accept responsibility for loss or damage to unsolicited photographs and manuscripts, and product samples. ICP Media Ltd does not accept any liability for any submissions received after the deadline for any form of medium, including online. The 2012 US annual subscription price is \$278.57 airfreight and mailing in the USA by named Air Business Ltd, c/o Worldway Shipping Inc, 156 N. 14th Avenue, 2nd floor, Jamaica, NY 11434, USA. Periodicals postage paid at Jamaica NY 11434. USPS Postmaster: Send address changes to Amateur Photographer, Air Business Ltd, c/o Worldway Shipping Inc, 156 N. 14th Avenue, 2nd floor, Jamaica, NY 11434, USA. Subscription records maintained by Marketforce (UK) Ltd, Blue Fin Building, 110 Southwark Street, London, SE1 0SU, England. Air Business Ltd is acting as your mailing agent.

The latest **LOW PRICES & SPECIAL OFFERS**

For even more new products and special offers, visit www.ParkCameras.com/AP

Nikon D3200

Celebrate your memories with the powerful yet incredibly easy-to-use D3200

- 24.2-MP DX-format CMOS sensor
- Full HD (1080p) movie
- High ISO (100-6400)
- 4 fps continuous shooting
- Guide Mode
- Compact and Lightweight



D3200 Body SRP £559.99
D3200 Kit SRP £649.99

Black version available from Mid-May 2012.

Red version available from Mid-July 2012.

See website for full details & to place an order.

Make your D3200 wireless with the WU-1a Wireless Mobile Adapter

TAMRON

AF 18-270mm f/3.5-6.3 Di-II VC PZD

Lightweight, small, high-zoom lens

- Newly developed piezo ultrasonic motor, which ensures a silent, precise and extraordinary fast autofocus
- Improved Vibration Control

Now Only

£399.00

was £568.20



See instore or online for money saving offers with a filter

NEW LOW PRICE!



Nikon

AF-S NIKKOR 28mm f/1.8G

FX-format wide-angle lens with 28mm focal length and fast f/1.8 aperture.

- FX-format wide-angle lens
- Fast f/1.8 aperture
- High-performance optical design
- Two aspherical lens elements minimize aberrations and correct the distortion
- Nano Crystal Coat



SRPE619.99

Due in stock late May 2012

See website for full details & to place an order.

Canon

EF-S 55-250mm f/4-5.6 IS II

All-purpose telephoto zoom

- Affordable telephoto zoom lens
- 88-400mm equivalent focal length
- 4-stop Image Stabilizer with automatic panning detection

AP SPECIAL OFFER!

£149.99

was £329.99 Regular Price £178.99

SPECIAL AP OFFER



LESS THAN HALF PRICE!

Offer exclusive to AP readers until 31st May 2012

Olympus SZ-31MR

Compact Digital Camera

Save £20

Together with its outstanding 24x wide optical zoom lens, new iHS technologies give this the power & versatility to capture movies & stills in superb blur-free quality, often at the same time.

Now Only

£279.00

was £299.99



Nikon Coolpix S30

Compact Digital Camera

In stock

Packed with brilliant features, this camera is so simple to operate that everyone from the grandparents to the kids can have fun with it. Shockproof & waterproof!

Our Price

£99.99



Samsung EX1

Compact Digital Camera

Save £190

The EX1 will certainly turn heads with its wide 24mm f/1.8 lens with 3x zoom. You will also be impressed by the photos you take, guaranteeing you'll get the most out of every moment - especially in low light conditions.

Now Only

£219.00

was £409.99



Photography Training Courses

- Leading industry tutors • Courses to suit all levels
- Offering a wide range of photographic courses including

Visit our website for full details



PARKCameras



Tel: 01444 23 70 60 www.ParkCameras.com/AP

York Road, Victoria Business Park, Burgess Hill, West Sussex RH15 9TT

Join, Follow, Tweet & Watch us on



All prices include VAT @ 20% Opening times Mon-Sat 9:00am-5:30pm; Thursday 9:00am-7:30pm; Sunday 11:00am-4:30pm. Store address: York Road, Victoria Business Park, Burgess Hill, West Sussex RH15 9TT.

We accept Visa, Mastercard, Maestro & PayPal (online only). All products are UK stock. E&OE. * = Please mention "Amateur Photographer" for this special price

Prices correct at time of going to press; Prices subject to change; check website for latest prices.

Nissin
The art of light

Outstanding power & performance

MF18

DIGITAL TTL MACRO FLASH

Introducing the new MF18 Macro Ring Flash from Nissin. It boasts a high Guide Number of 16m (100 ISO) and a power ratio that can be adjusted to 1/1024, making it one of the most powerful and precise macro flashes available.

The flash head extends to fit a wide range of lenses, from 49mm – 82mm with mount adaptors and it also provides a wireless TTL function, enabling the addition of slave flashes.

The MF18 is supplied in a fitted carry case and is currently available in Canon and Nikon fit.

Visit www.kenro.co.uk for further technical information.



"The sheer variety of photographic styles it opens up makes it worth serious consideration"

Andrew Sydenham - Amateur Photographer



Contrast
control
Left/Right

Power
pack

TTL
Compensation

My
TTL

External
Auto
Exposure

Kenro

Supplying the photographic industry for over 35 years

Kenro Ltd, Greenbridge Road, Swindon, SN3 3LH

t: 01793 615836 f: 01793 530108 e: sales@kenro.co.uk

www.kenro.co.uk

Follow us on Twitter

Like us on Facebook